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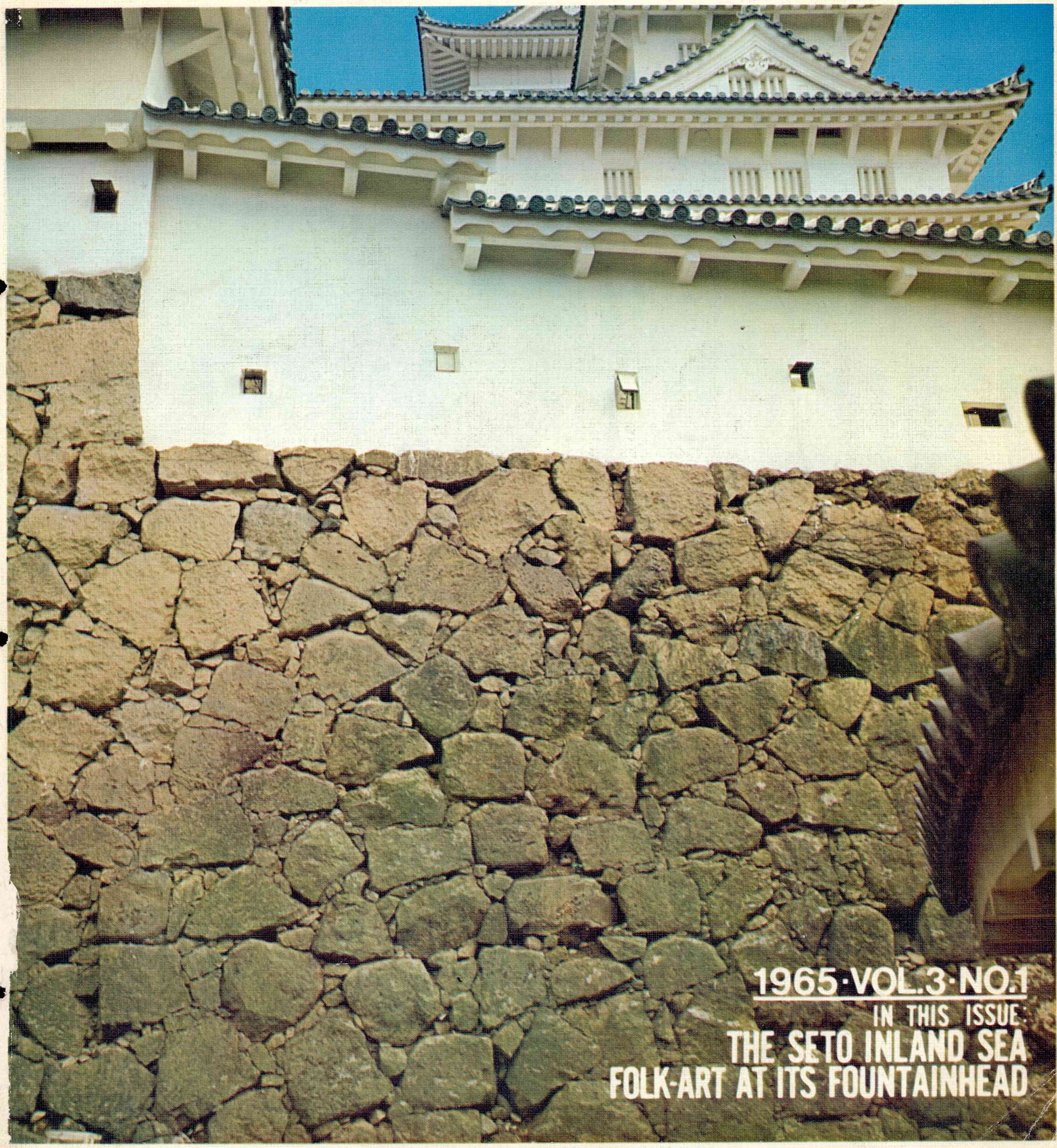
The Japan Times *Quarterly Pictorial Magazine*



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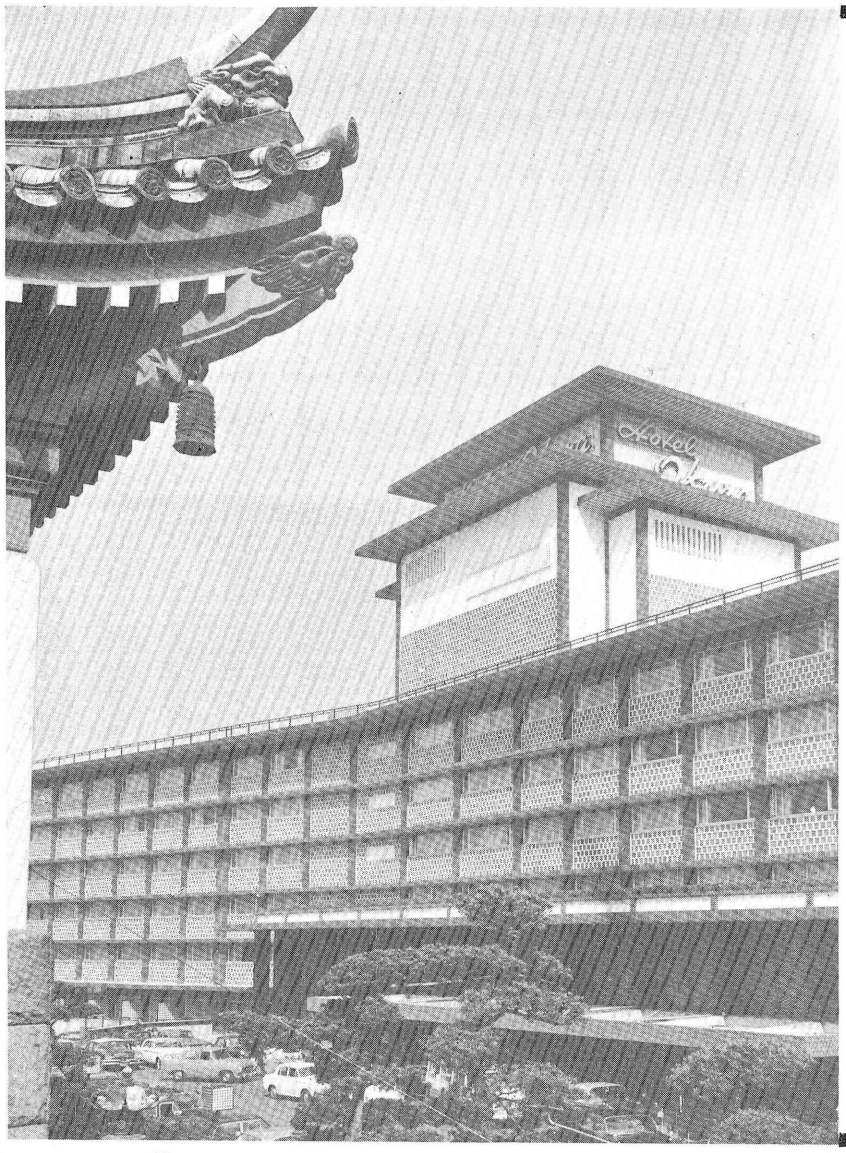

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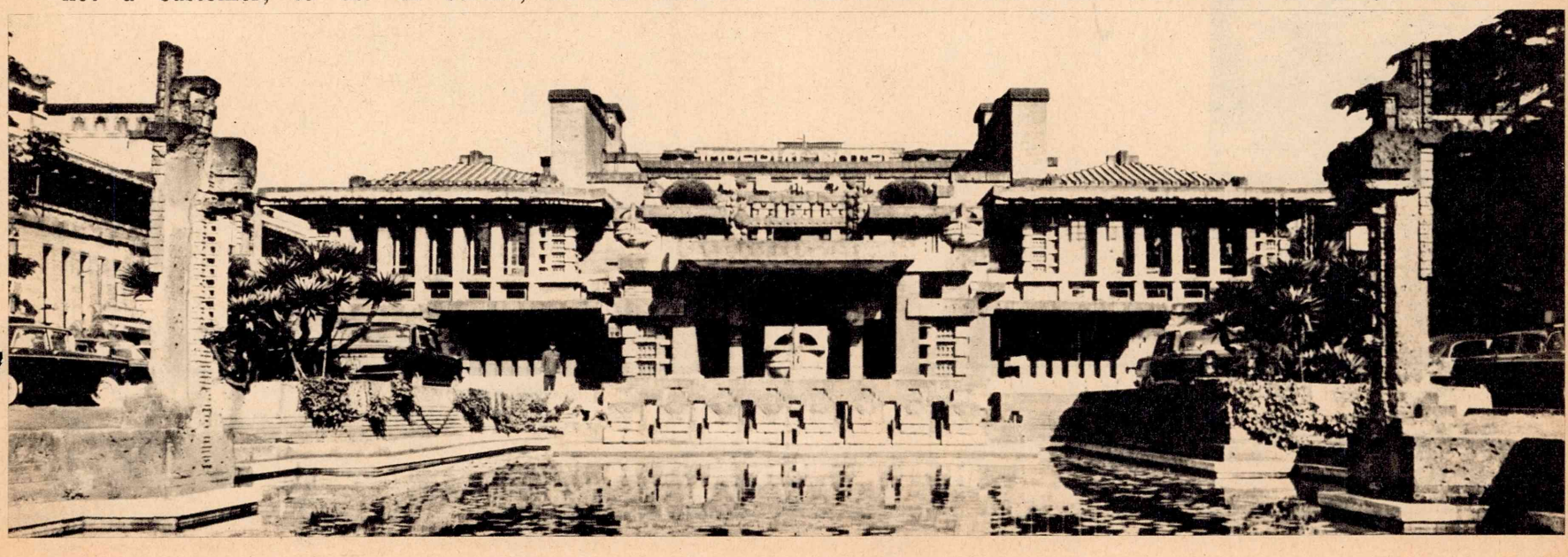

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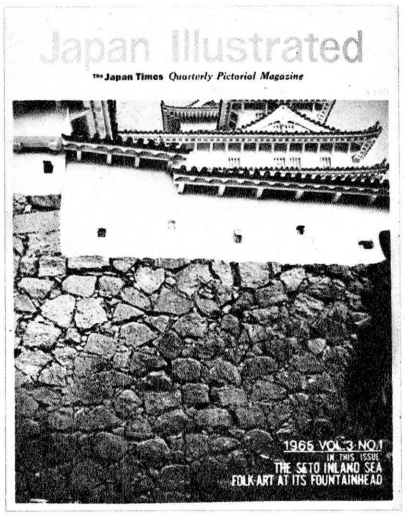

Cover photo: White Heron Castle (Shirasagi-jo), Himeji City. Photo by Kazuo Ozawa, Japan Times staff cameraman.

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WHITE HERON CASTLE

by Sanshiro Toyowake

Some people may say that castles are out of style. Certainly there are fewer kings and feudal lords today than years ago, and medieval castles are quite difficult to maintain. Of the hundreds of Japanese castles which have weathered centuries of exposure to the elements and many military battles, the White Heron Castle, also called Himeji Castle, is generally considered to be the most beautiful.

Its beauty owes much to comprehensive restoration work which was completed in mid-1964. Rarely has a government spent so much time and money on the repair of a single building as the Government of Japan has spent for this castle. Repairs were carried out over eight years' time and required the expenditure of the equivalent of $1,470,000 or £530,000 and 200,000 man-days of labor.

Thirty Years of Repairs Completed

This was not the first time, however, that restoration work was conducted on the White Heron Castle. Castle-wide repair work had been begun in 1934; the amount of money expended over the past 30 years is estimated at the equivalent of $2,780,000 or £1,000,000.

The castle, as it has been preserved to today, was built during the first decade of the seventeenth century. To learn of its origin, however, one must go back an additional three centuries, to when its predecessor was built. In 1333 a local warlord, Akamatsu Norimura, built a fortress on a hill called Himeyama during his preparations for an attack on the Ashikaga government in Kyoto. His son, Sadanori, ehlarged the fortress, making it a castle. The Akamatsu clan dominated the area for more than two centuries afterward.

In 1580, Toyotomi Hideyoshi, a contemporary of Elizabeth I of England and a great military leader and statesman, was successful in subjugating rebellious lords throughout the country. Among the lords which he vanquished was the head of the Akamatsu clan, and after that victory Hideyoshi made Himeji Castle his headquarters while he continued his campaign. Tokugawa Ieyasu, Hideyoshi's successor and the man who achieved control of all Japan, enfeoffed one of his vassals, Ikeda Terumasa, at Himeji as the lord of Harima Province.

While Hideyoshi had control of the castle, he had a three-storied tower constructed at the castle. After Terumasa took over, he in turn had a six-storied tower built during 1601–1609; this is the tower which has been preserved until the present day.

The Tokugawa regime which Ieyasu established lasted 260 years. During this time the nation enjoyed a period of peace when conditions were more serene than during the hundred years of civil warfare which had preceded Hideyoshi's final triumph. During this time, the castle changed hands many times, but the last occupant, the Sakai family, was there for ten generations, from 1749 to 1868. In 1868 the emperor was restored to power and Japan's feudal age gave way to a period of rapid modernization with remarkable speed. In 1898 the Imperial Army stationed its Tenth Division there and the castle remained a military headquarters until the end of World War II.

The tower's taper, seen from up close.

From above, a shower of arrows and stones—Japan's equivalent to boiling oil.

Spiral Plan One of Many Defensive Features

The general plan of the White Heron Castle is of the spiral type, of which there are only a few examples extant today. By "spiral" is meant that the lines of defense formed by the moats, walls and gates is, roughly, spiral in pattern. The lines of defense are so arranged that attacking troops may be encountered and ambushed at a number of places and by a number of means. For example, the loopholes in the castle walls were made for archers and musketeers. Rectangular openings were for the archers, and at one time there were 603 such loopholes. Musketeers used the round loopholes; there were 2,522 such loopholes.

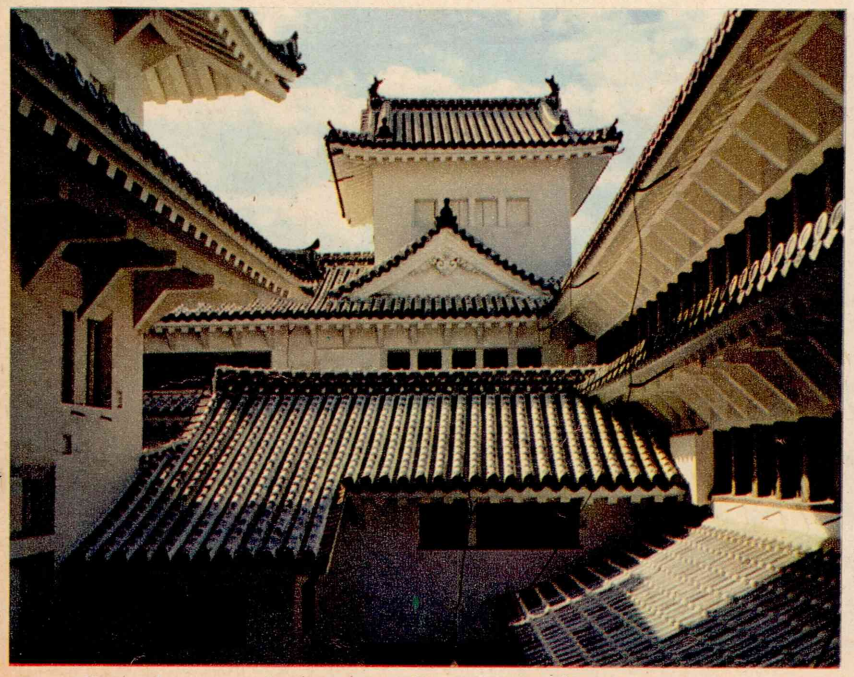
Should an attacking party succeed in breaking through the main gate, they would be met by a counter-attack which would be intended to drive them into the square moat. The moat still is kept in anticipation of an emergency, but today fires are feared far more than an attack of armed men and the water kept in the moat is strictly for fire-fighting purposes.

Before reaching the bottom of the main keep where the commander and principal forces usually were, attackers, to be successful, had to penetrate many more gates and walls. The tower itself is a veritable impregnable fortress, equipped with devices such as overhanging walls through which the defenders could shoot arrows or drop rocks and niches in the walls of the upper floors from which archers could shoot at intruders. In the tower are found "blind" loopholes, loopholes covered with mortar. Only in the event of an emergency would the mortar be removed, revealing the openings.

The Castle's Construction and Reconstruction

The tower, seen from outside, appears to have five stories, but actually there are six stories above and one below the ground. The structure is 30 meters or about one hundred feet high and has a total floor area of 2,500 square meters (3,000 square yards). The tower, with its heavy roof, is estimated to weigh 5,400 kilograms (6,000 tons), and its entire weight is supported by two king posts

The tower of the White Heron Castle as seen from within the castle grounds.



The filigreed space of a courtyard of the castle.

The castle grounds, now a park, as seen from the tower.

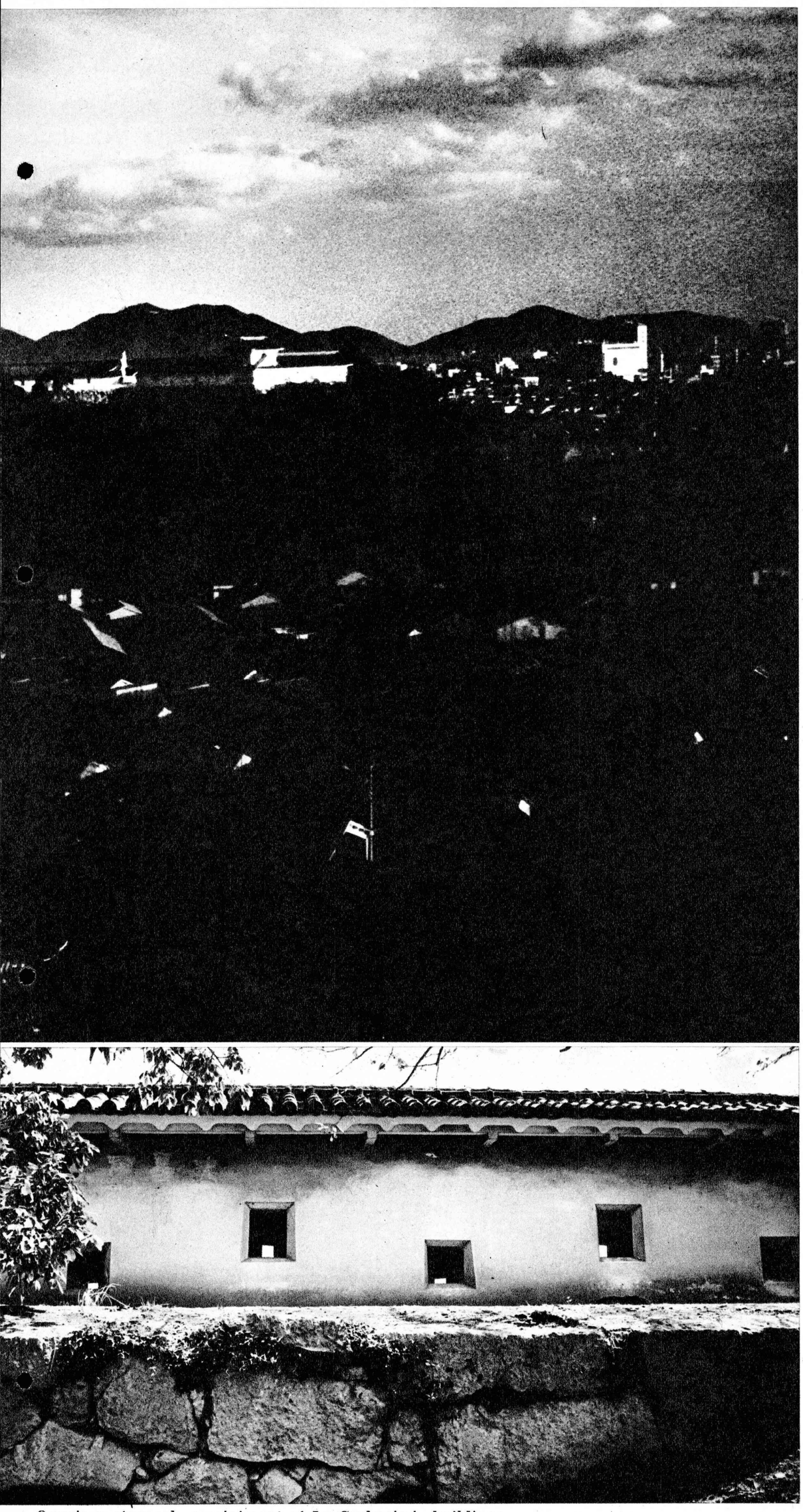
The castle still dominates the view of the city.

which extend through the entire structure. Roughly rectangular in cross-section, these posts are nearly one meter (39 inches) in diameter.

Examinations carried out in connection with reconstruction work revealed that these posts are structurally sound. However, the cantilevers which support the tile roofs at five levels have proven somewhat deficient in strength, and the roofs have sagged. Another problem which had to be solved was that caused by the sinking of the ground under the tower, causing it to lean 23 centimeters (9 inches) off the vertical at its top. This condition was corrected.

It was decided that simple repairs would not be satisfactory, and the Government decided to give the tower a complete overhaul by dismantling and reassembling it while making repairs. This gigantic program of repair and reconstruction began in July 1956 and utilized many devices and techniques of modern engineering and architecture in order to make the tower sturdier and sag-proof.

Foreboding to attackers yet attractive today.



Openings strangely reminiscent of Le Corbusier's buildings.

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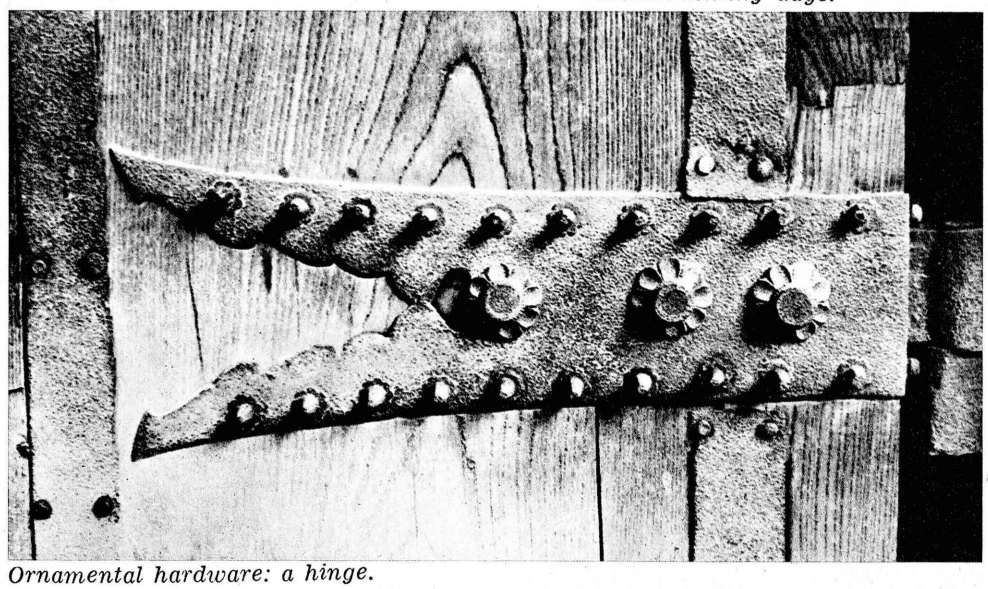
As the first step in reconstruction, a reinforced concrete frame measuring twelve by six meters (36 × 18 feet) was laid directly on bedrock, three and a half meters (10 feet 6 inches) below the surface of the ground. The king posts were erected on this foundation. One of the pillars was replaced at its bottom section only while the other was replaced by a new two-piece column. In reassembling the wooden framework of the tower, steel wire was used where stresses are expected to be particularly strong.

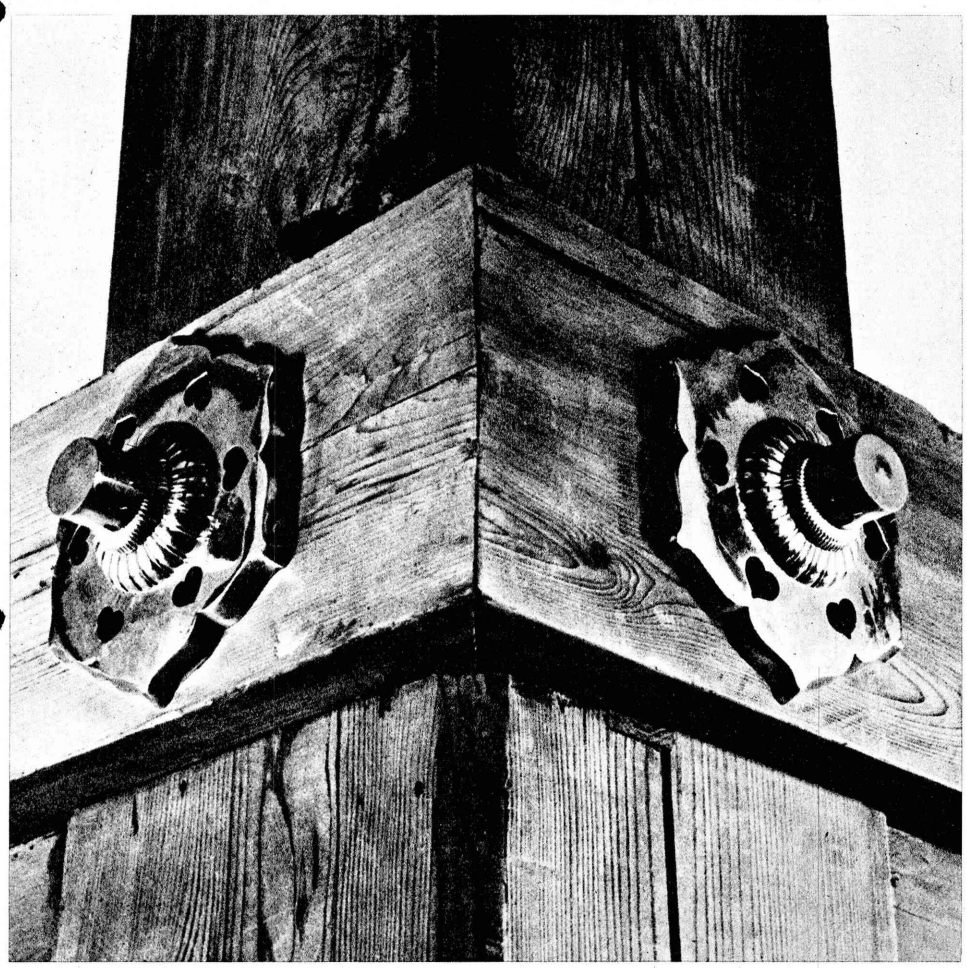
The extensive use of white mortar for the walls is one of the oustanding characteristics of the castle, and accounts for half of its name. All 23,000 square meters of wall surface were replaced with a new mortar which was specially developed for the purpose by Tokuji Kato, director of the repair project. Mr. Kato personally conducted the research, and expects the new mortar to last 200 years. The seven or eight coatings used result in a wall thickness of 35 centimeters to one meter (13 to 39 inches).

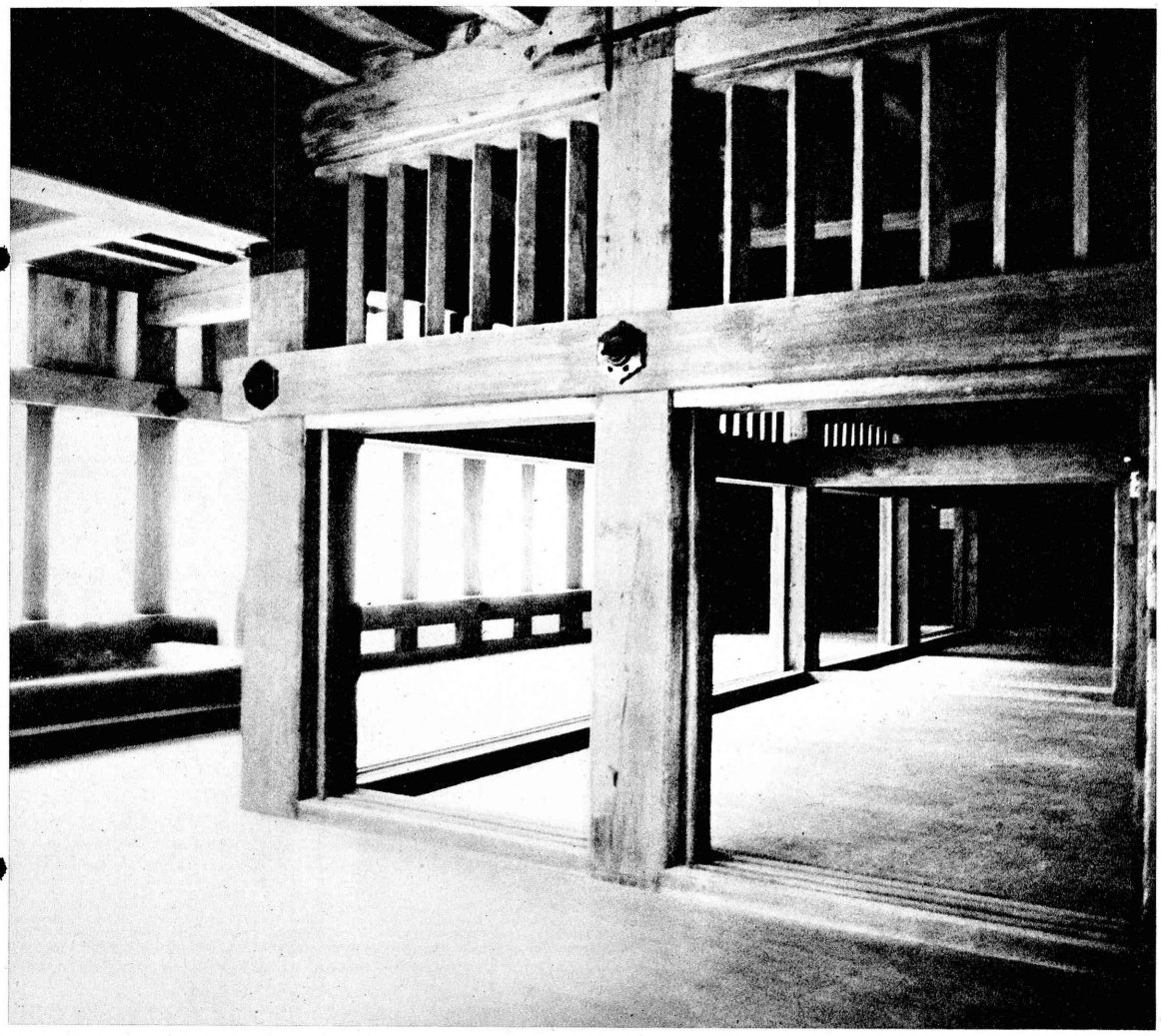


Ornamental hardware: a hinge.

A sword rack, silent reminder of swashbuckling days.

Ornamental hardware: nailhead covers.





(Left & right.) Interior spaces, as bold as the exteriors.

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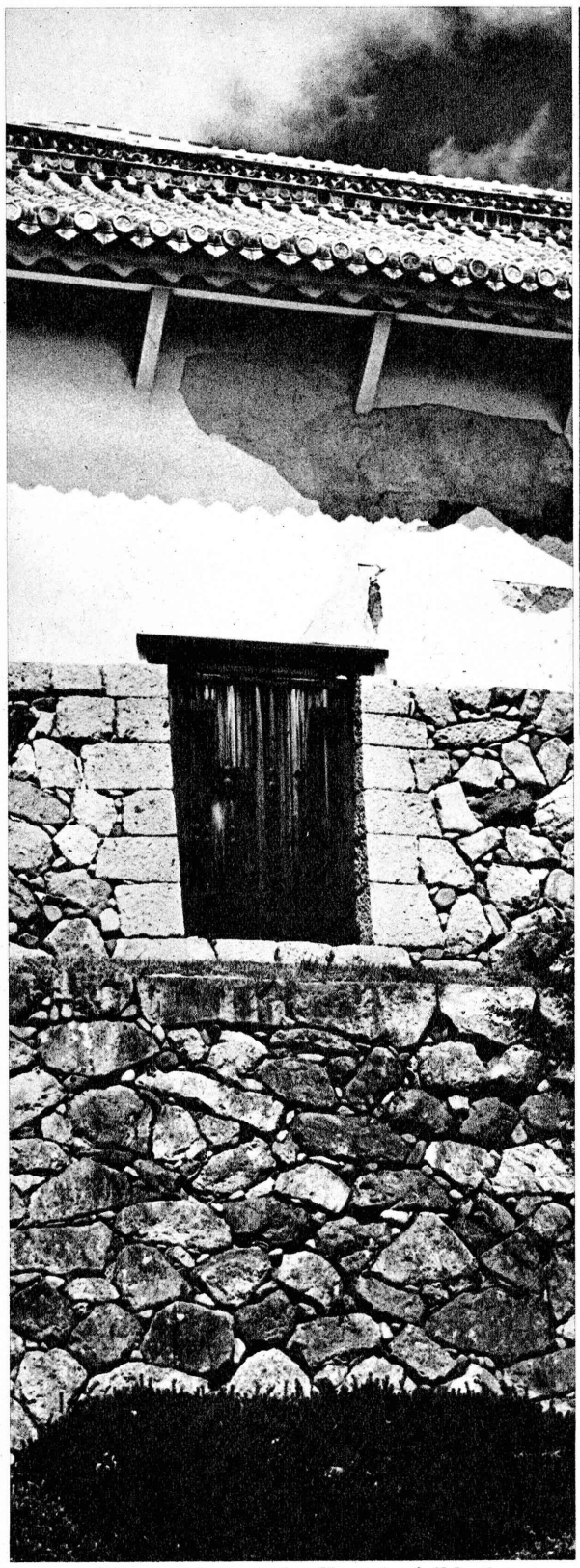
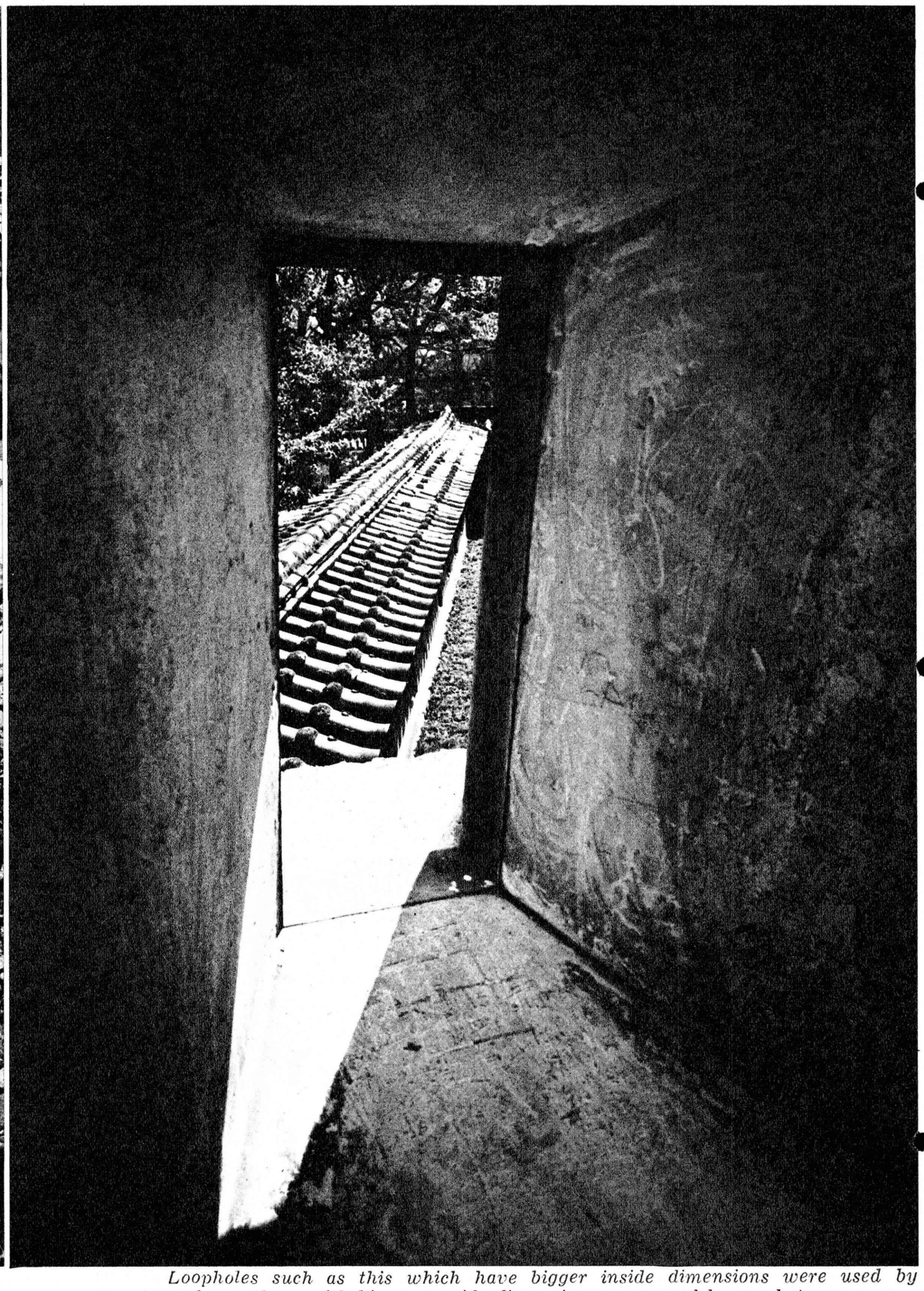


An auxiliary entrance (walk not visible from below).



Loopholes such as this which have bigger inside dimensions were used by archers; those with bigger outside dimensions were used by musketeers.

About 85 per cent of the 75,000 roof tiles on the main keep were replaced by newly-baked tiles. When the tiles for the three adjoining turrets are added, the total number of tiles made rises to 130,000.

An innovation was made in connection with reconstructing the roofs of the main tower and accessory turrets. The usual method, which was previously used for the castle and which is used for ordinary Japanese homes, calls for covering the wooden base of the roof with mud and laying tiles on the mud. By eliminating the use of mud, the new roof was made 500,000 kilograms (550 tons) lighter than the old one.

Since the main keep is the most important element of the castle, its design must incorporate both tactical and political considerations. That is, it must be designed as a stronghold capable of withstanding onslaughts of enemies and at the same time must serve the purpose of demonstrating the power and prestige of its master.

Basis of Beauty: Taper of the Tower

One of the most important criteria for judging the beauty of a castle is the taper of its keep. If the rate of tapering is too great, an impression of stability would be imparted, but at the expense of reducing the imposing qualities of its appearance. Many students of Japanese castles agree that the taper of the keep of White Heron Castle is the most nearly perfect of all. The topmost floor has an area which is 21 per cent of that of the lowest floor. The degree of inclination of the roof also changes from floor to floor; the angle of the highest roof is larger than that of the roof immediately below, and so on.

The main tower and its turrets required considerable repairs but most of the rest of the castle is in good condition, so that visitors today can see it almost just as it was 350 years ago.

Among the interesting sections which have survived the centuries in good form is a room built as a powder room for the wife of the castle's occupant, Honda Takatoki, in the early seventeenth century. Also well-preserved is the long (300 meters or 1,000 feet) section of women's quarters built at about the same time.

Although the castle was primarily designed as a military installation, there are a number of artistic elements incorporated into its design. It is said that beauty was not a goal in the construction of castles and that if anything appears beautiful to us today it is because of our way of appraising what we see. This does not diminish our potential reaction, however, and most people today agree that there is something beautiful about the intricate spaces defined by the walls and roofs, the rhythmic patterns of the roof tiles, the harmoniously curving lines of the roofs, the white-and-slate-grey color combination and other aspects of the castle.

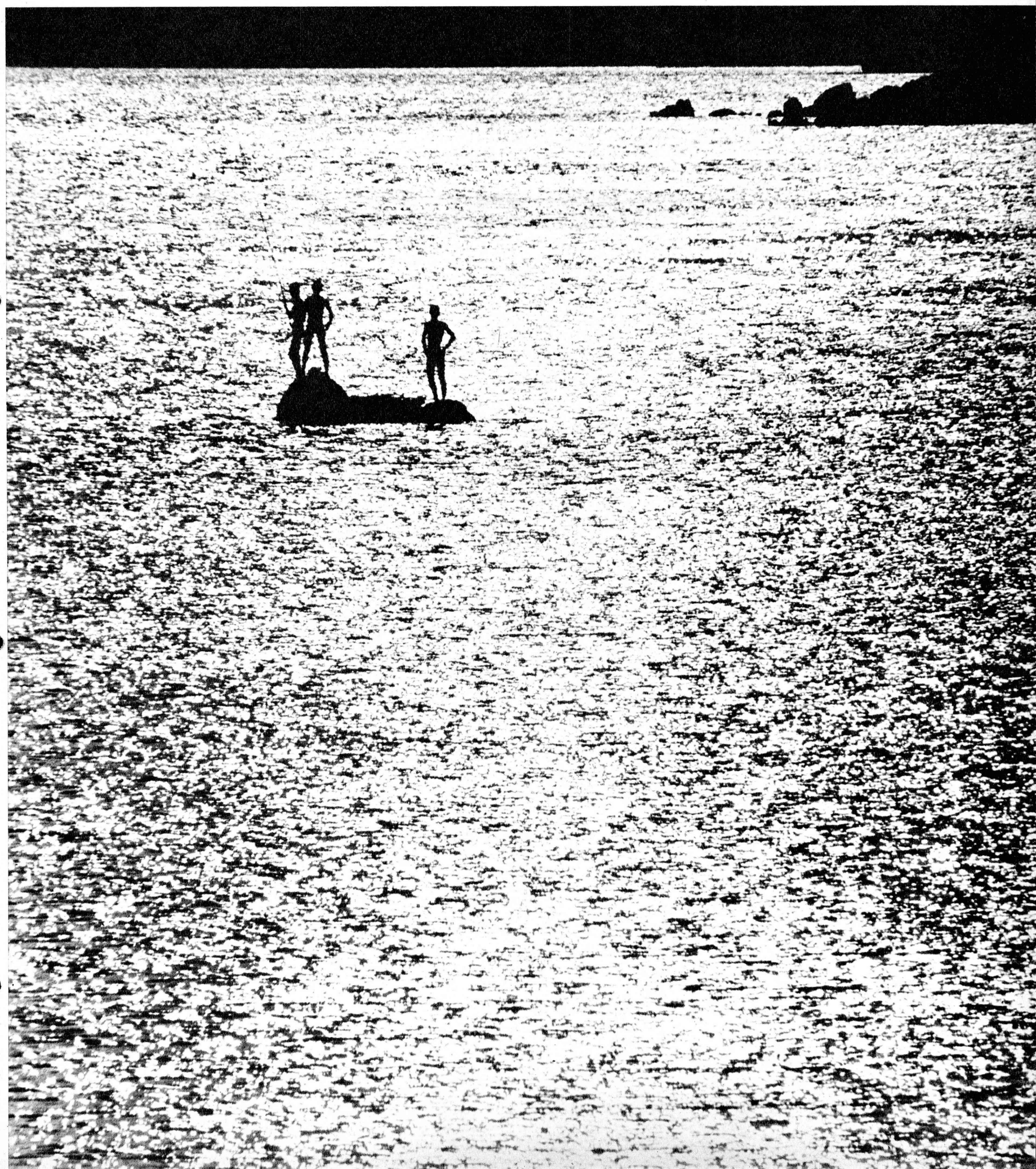
Above all, the over-all arrangement of the sprawling buildings, paths, moats and trees makes the entire Himeyama Hill a colossal work of art, one well worth preserving for posterity.

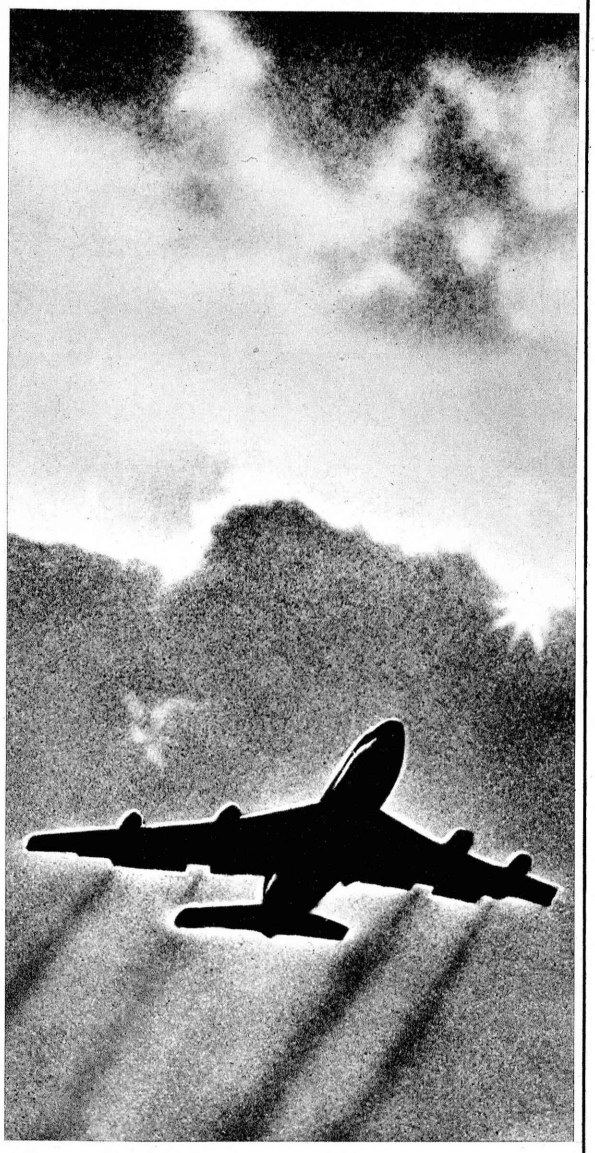
THE SETO INLAND SEA

PHOTOS By YOICHI MIDORIKAWA

Japan is a country surrounded by seas. Therefore, the scenic beauty of Japan is almost always connected with the sea and seashore. And, much of the finest scenery is to be seen in the Seto Inland Sea.

Travelling through the Seto Inland Sea provides one with memorable experiences which can not be obtained elsewhere. Passing pine-dotted islands, one is instantly reminded of Japanese paintings. What seemed to be a painter's stylization and an artificial





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way of depicting trees and islands suddenly becomes a reality, and when there is slightly misty weather, the islands—and there are nearly one thousand of them—do seem to float in mystic space, bringing to mind the monochrome seascape paintings of Japan's master artists.

The geographic bounds of the Seto Inland Sea are the shores of three islands—Honshu, the largest island in the Japanese archipelago, Shikoku and Kyushu. Its approximate dimensions are 440 kilometers east to west and from five to fifty-five kilometers north to south (In miles, this comes to 264 miles by 3 to 33 miles). Four straits provide access to the Pacific Ocean and the Japan Sea, and these have given the Inland Sea part of its name. In Japanese, the sea is known as the Seto Naikai, "seto" meaning a small strait where the current is very swift and "naikai" meaning inland sea.

Like the Aegean Sea and the Mediterranean Sea, both of which were centers of civilization during the Hellenic and Roman Ages, the Seto Inland Sea has been of central importance in the development of Japanese civilization and culture. This was due to the fact that continental culture was introduced from China and Korea through this seaway.

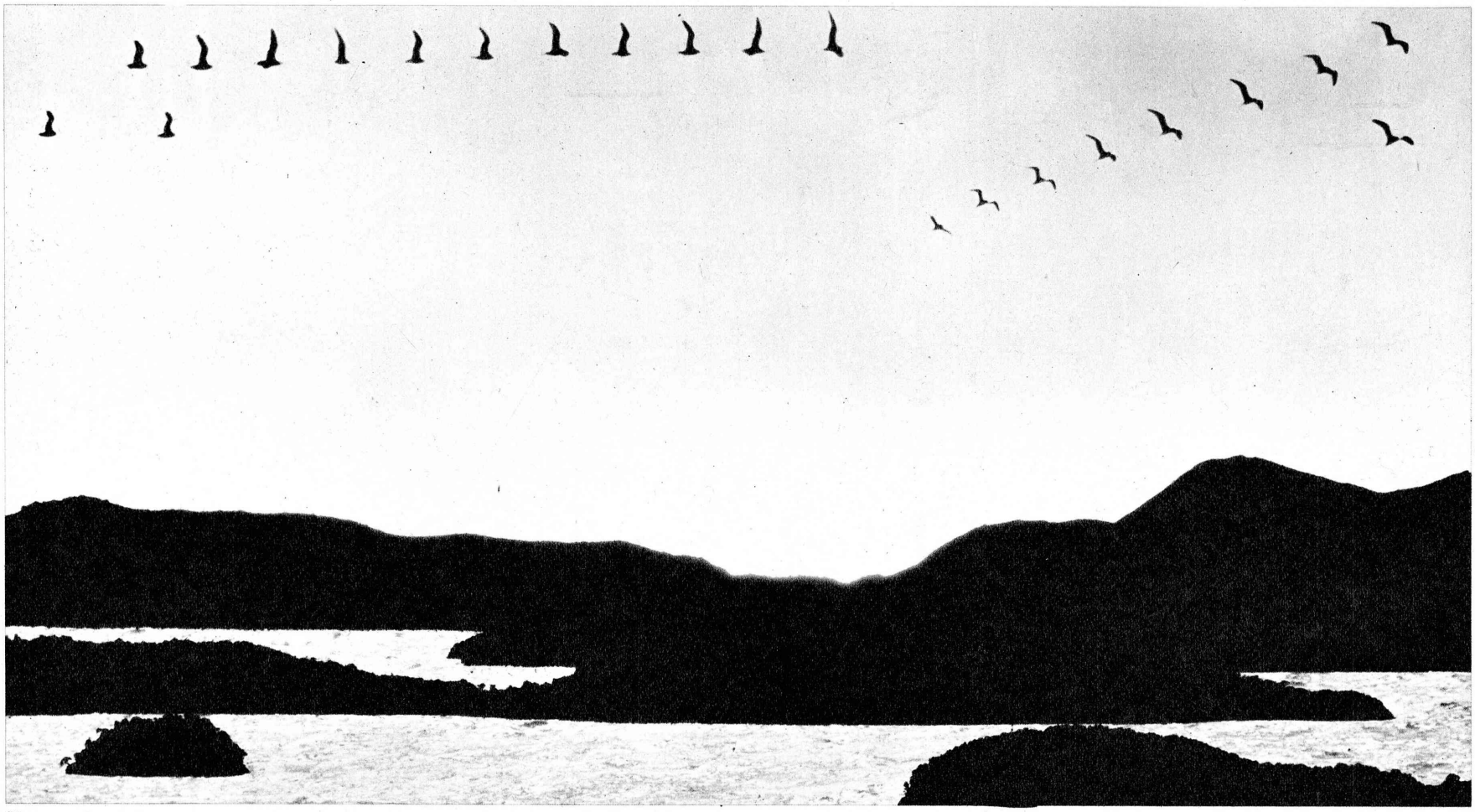
Thus, maritime shipping and shipbuilding fluorished on the shores of the Inland Sea in antiquity as they do today, and the fishing industry is also well-developed. Many cities have been established and have grown where there are good harbors, and now heavy, chemical and petroleum industries have been

added and agriculture in the adjacent areas is also thriving. The Seto Inland Sea area has the lowest annual precipitation in Japan, but this has not hampered agriculture.

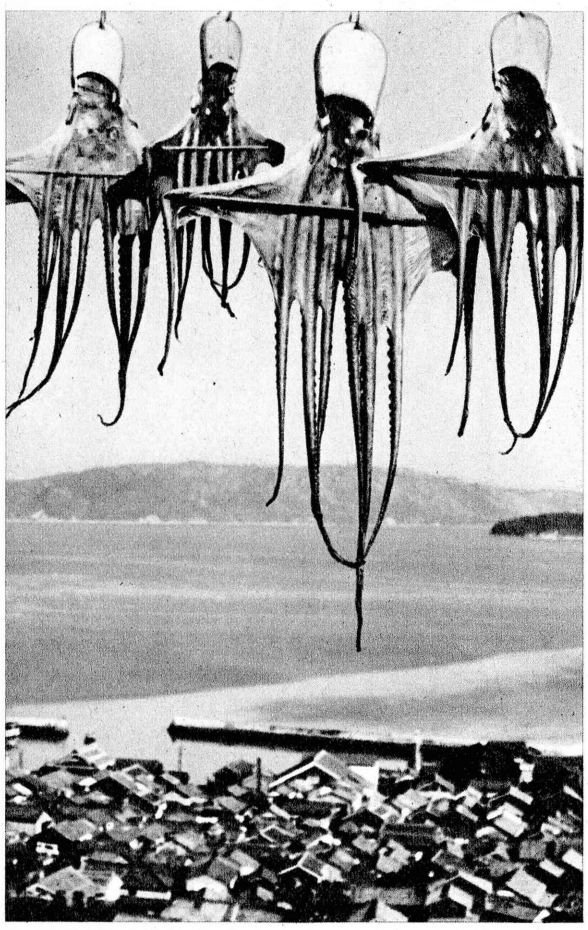
Having such a long history, it therefore follows that there should be many places which retain traces of their ancestral heritage. And so it is, in sufficient quantity to satisfy the most discriminating sight-seer.

Criss-crossing the sea by boat, the traveller is at once taken with the clear and sparkling waters as well as the white sands and verdant pines of the islands. The most fortunate traveller is the one who can see the Inland Sea in each of the four seasons: winter when the waves are high and there are, on shore, many trees heavy with ripening tangerines, spring when the cherry and peach blossoms, by the weight of their numbers, make the sea seem green by comparison, summer when the tourist season reaches its peak and the Pyrethrum chrysanthemum blooms in the Inoshima area, turning entire islands into a mass of light-cream-colored blossoms and autumn, when the maples leaves are mirrored red in the clear waters.

The year-round mean temperature in the Inland Sea area is relatively high for Japan, and the mild spring is utilized, for example, by many Buddhist pilgrims who make the rounds, in all or in part, of Shikoku's series of 88 temples. With the advent of summer, it often seems that swimming becomes the chief preoccupation of those who go to the sea's shores, and there is a marked increase in pleasure boating at the same time.



Even when the sun goes down, the waters continue to glitter.



Octopi drying at Muronotsu.

Buddhist pilgrims.

In addition to the many private craft seen on the Inland Sea's waters, there are large, modern pleasure liners cruising between Kobe and Osaka at one end of the sea and the hotspring resort of Beppu at the other end. In addition, there are a number of sightseeing courses whereby one can visit different areas of the Inland Sea by boat.

Because of the mild climate, boat excursions are scheduled even during the winter months when other parts of Japan are covered with snow.

Terraced fields as seen from a coastal road.

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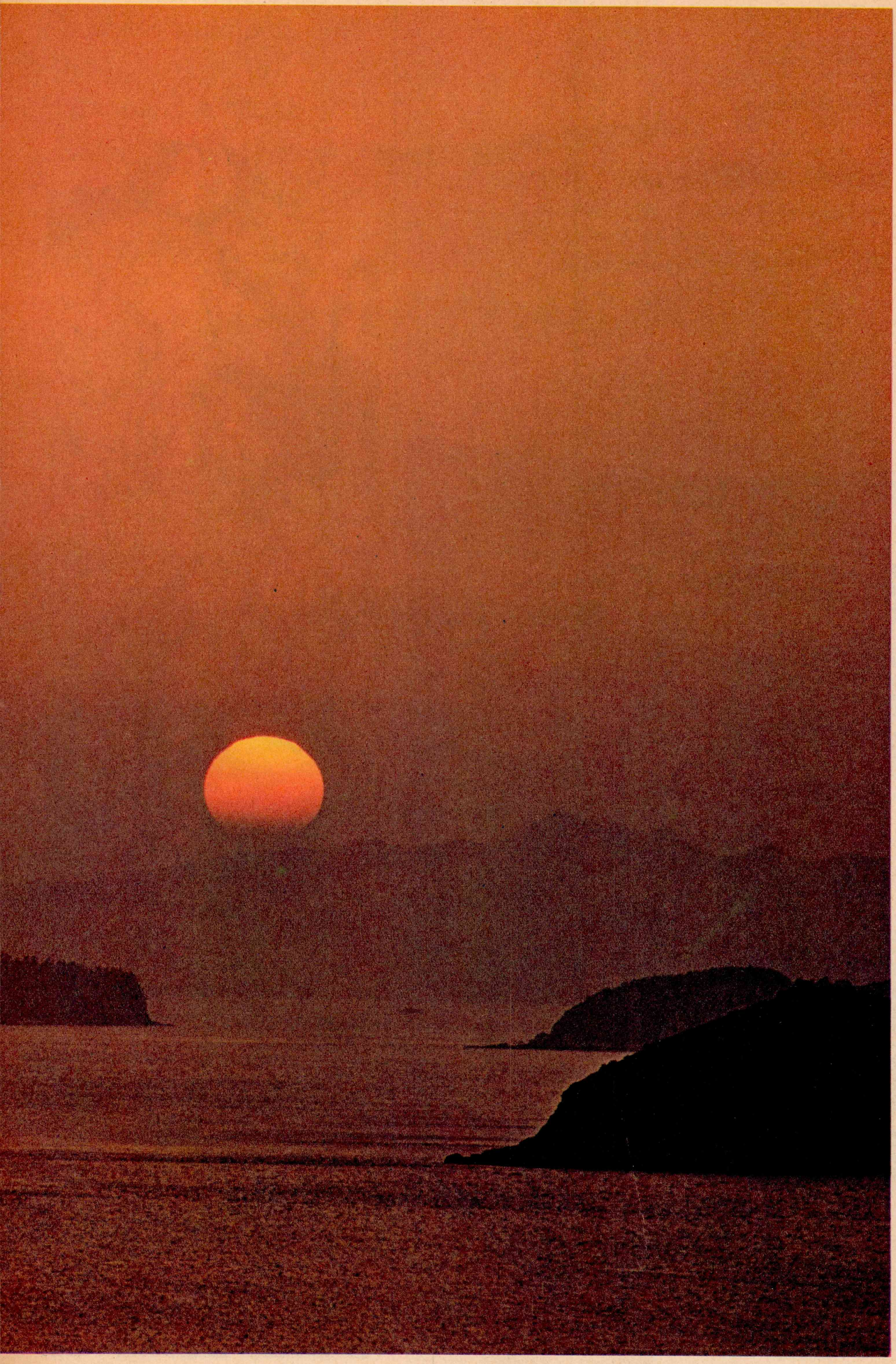
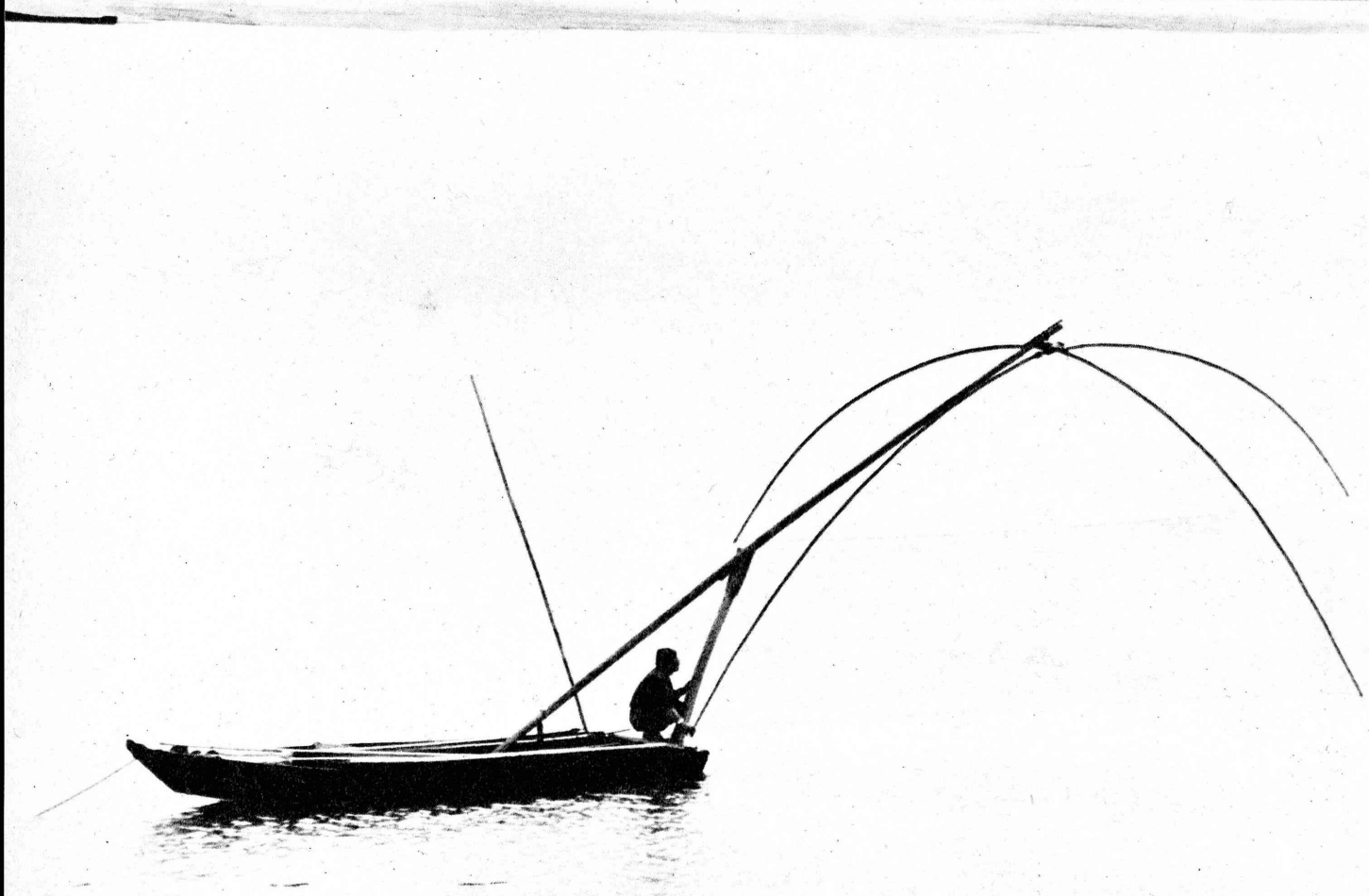
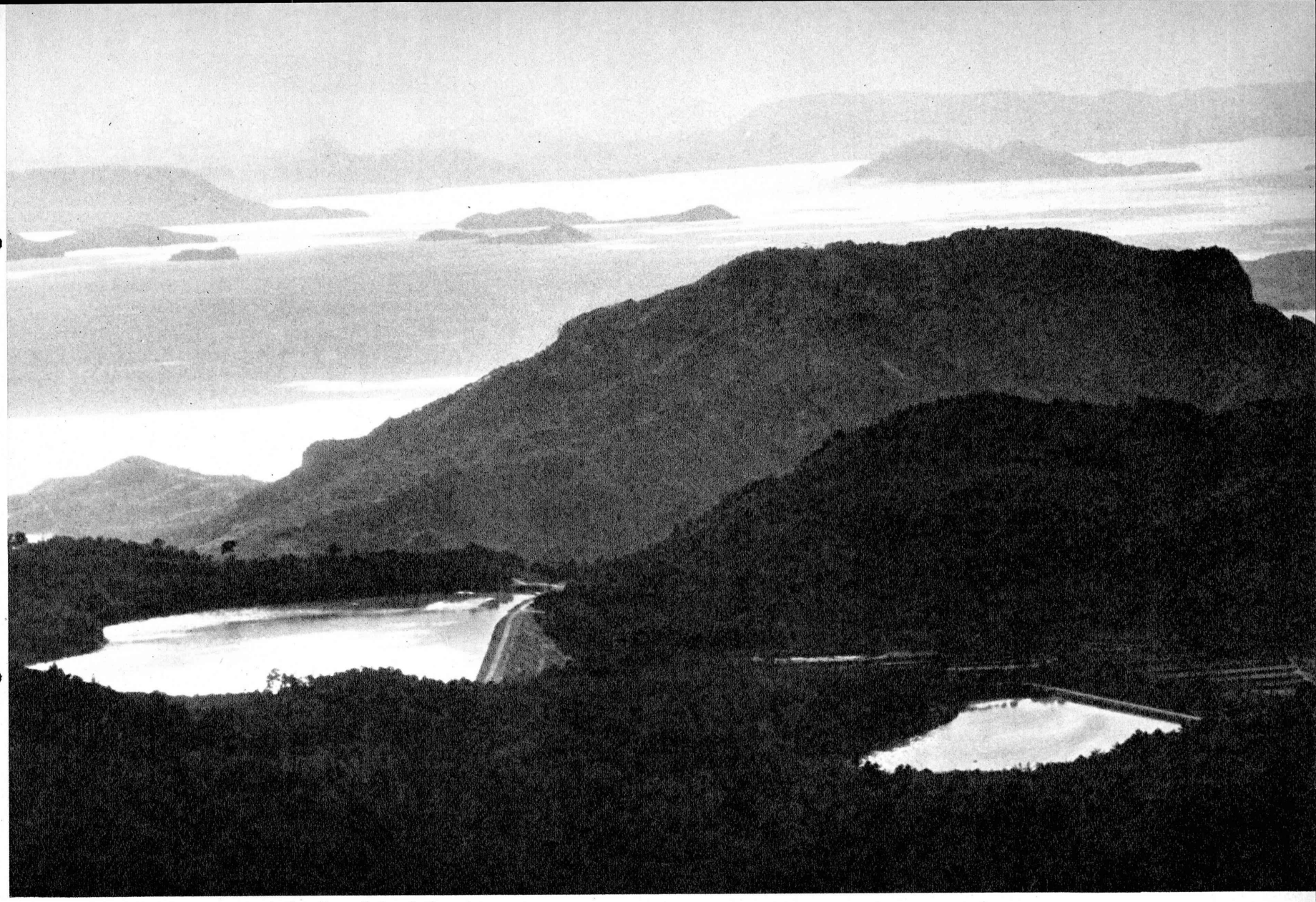




A solitary fisherman, his solitude amplified by the sea.

At low tide, labyrinthine patterns emerge near shore, and people can walk out over the flats.



The involuted land-seascape of the Seto Inland Sea.

THE SETO INLAND SEA ONE OF JAPAN'S MOST BEAUTIFUL PARKS

ITS NATURE/TRAVEL GUIDE

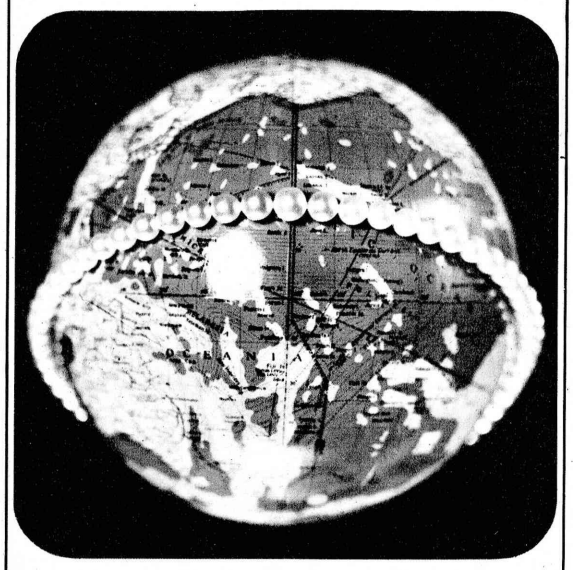
The beauty of the Seton Inland Sea is so great that the entire sea has been designated as a national park.

The corrugated coastlines of eleven prefectures form the boundaries of this maritime park, and there are outlets to the Pacific at the straits of Kitan and Naruto in the east and those of Hoyo and Kanmon in the west.

The experiences of many tourists indicate that the best means of enjoying the shore-and-island scenery is a cruise on the Kansai Kisen's luxury liners which have Osaka and Beppu as their terminal ports. Every morning one of the firm's two ships, the Kurenai Maru or the Murasaki Maru, leaves Osaka, and soon after the other ship leaves Beppu. These 3,000-ton vessels are equipped with the most modern of facilities and offer the traditional fine service which has been a hallmark of travel in Japan for so many years. This cruise is a favorite of Japanese and foreign tourists alike, and being together aboard a ship inspires a cameraderie which knows no language barrier. According to a young officer on one of the ships, it is rare for a foreigner not to make at least several Japanese friends during the course of his trip. Enjoying the changing horizon-to-horizon scenery is the most popular pastime of all, and partying and playing cards or mah jong places a distant second to the scenery. All the while, shutters snap open and shut as camera enthusiasts record the trip in photographic detail.

Countless islands, small and large, named and un-named, become differentiated from the horizon and then merge with it once again. the appearance of fishing vessels or an occasional house on one of the islands completes the famous Japanese triad of Man, Nature and Heaven. To the camera fans, heaven means the sky and clouds and appropriate filters, but the cruise is also a favorite of

Murata Pearls



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honeymooners who might tend to say, at least for the while, that heaven is right here on earth, or, on the surface of the sea.

Unvariably, some of the passengers are so concerned with photographing everything in sight or so wrapped up in their own thoughts that they overlook the well-known places that the ships pass. Unless reminded, they miss Yashima, the plateau where one of Japan's most famous battles took place, and the Bisan Islands, where Japanese pirates, who sailed as far as Southeast Asia and the Philippines, made home port. After rounding Shikoku's Ohsumibana Cape they may not remember that the city of Takahama is where Japan's most ancient hot spring is. However, all passengers can forget their anxieties about seeing everything once the Sea of Iyo, Iyo-nada, is reached, because there are hardly any more islands to be seen until making Beppu. Thus, most of the scenery is concentrated in the first half of the trip for those sailing from Osaka and in the second half of the trip for those sailing to Osaka. But then, perhaps fine scenery throughout the trip would be too much of a good thing. As it is, there is ample time for relaxation, which is almost always welcomed by those on the tourist trail. As if it were a great adventure or rare accident, when the other ship is passed there is always a little extra commotion. The ships are identical, but, true to human nature, everyone looks anyway.

Departures from Osaka are made daily at 7:20 a.m. and the same ship puts in at Kobe at 8:40, something worth remembering for those who have a little trouble getting an early start. The ship arrives in Beppu at 9:30 p.m. Ships sailing from Beppu leave at 8:30 a.m. and reach Kobe at 9:20 p.m. The Osaka-Beppu or Beppu-Osaka total fare, special class, is $18 or £4/10.

The cruise makes an excellent combination with a tour of Kyushu which offers such attractions as Mt. Aso and Nagasaki and because most tourists spend some time in the Kyoto-Osaka-Kobe area there is usually no difficulty in making room in an itinerary for it.

Okayama and Environs

The city of Okayama is a key point for tourists visiting the Inland Sea because Mt. Kinko, Kojima Bay, Mt. Washiu, the city of Kurashiki and the Shiwaku Islands are located near the city. It is also a convenient place for persons travelling between Hiroshima and the Kobe-Osaka area to break their train trip into two comfortably travelled parts, and from near-by Uno, there is a ferry service to Takamatsu City, Shikoku.

In Okayama is one of the most famous combination park-gardens of Japan, Korakuen. Originally laid out in the late seventeenth century, it contains many fine teahouses and gardens. Excellent views of the surrounding mountain landscape may be had from within the garden, and views of famous places in both Japan and China have been reconstructed in miniature. Those interested in castles will want to visit Okayama Castle as well.

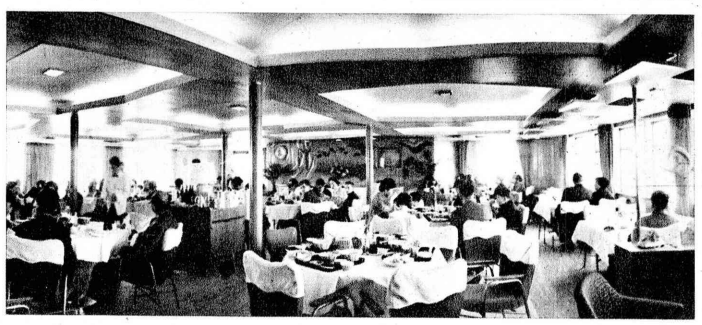
From Mt. Kinko (402 meters or 1,320 feet) views may be had of both Okayama and the Inland Sea. This mountain is in the center of Kojima Peninsula; from Mt. Washiu at the peninsula's tip similar views can be obtained.

The small city of Kurashiki is famous for its architecture and art museums. Kurashiki —kura means "warehouse"—grew up as a center for rice shipping and many white walled rice granaries have been preserved in excellent condition. One of them has been converted to a folk-art museum and there is also a museum of Western art housing European paintings and a ceramics museum, making Kurashiki a cultural center. In addition, the city boasts the only private astronomical observatory in Japan, and the presence of many willow-lined canals helps give the city a unique atmosphere. Kurashiki City Hall is a foremost example of modern Japanese architecture and affords a good view of the city from its roof.

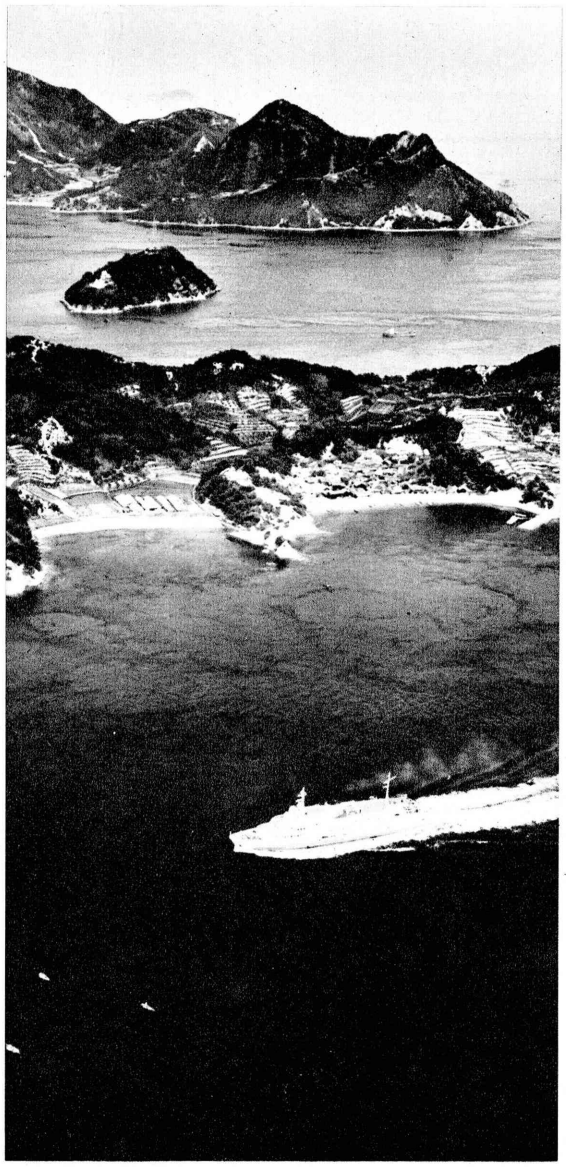
A limited express will take one from Osaka to Okayama in just over two hours. The fare is $4.50 or £1/12. Mt. Washiu is only 25 minutes from Okayama on the Uno Line; you must get off at Chayamachi. As is true throughout Japan, there will be a sign in Roman letters at the station. A bus transports passengers to and from the mountain. Kurashiki is only 20 minutes by train from Okayama. Dark, unglazed ceramic-ware called "bizenyaki" after nearby Bizen, where it is is made, is a good souvenir from this area.

From the train one can see, from Okayama to Hiroshima, cultivated plots of densely-growing dark reed. Called "igusa," this is woven into the tatami mats used in Japanese homes.

Korakuen, Okayama City.



First class dining room of a Kansai Kisen ship on the Osaka-Beppu run.



Passing through the Kurushima Strait.

Awaji and the Naruto Strait

For those who have never seen a whirlpool, or those who would like to see some really big ones, a visit to Awaji is a must. Nearby, in the Naruto Strait, there are giant whirlpools which, once seen, are not to be forgotten.

Awaji is, according to myths, the first Japanese island created by the gods. Although this is a myth, there is some foundation to it in that the remains of furnaces believed to have been built during the Bronze Age have been discovered there, so that we know that the island has been inhabited since remote antiquity.

In Awaji, the main sights are the Senkoji Temple, constructed in the tenth century, Gosekihama Coast and the Puppet Drama Hall. Other than the Bunraku-za in Osaka, the best place to see puppet plays is said to be Awaji. Puppets are displayed in the hall, and tourists expecting to be in this area are advised to check, through a travel agent, if any performances are scheduled at a time when they may be seen.

The Straits of Naruto is a narrow waterway between the southwestern tip of Awaji and Naruto City, Shikoku. Here, there is a difference of 1.5 meters (5 feet) between the full tide which flows into the Inland Sea and the ebb tide which flows to the Pacific. This difference creates a current which flows at 9.5 knots and hundreds of whirlpools as wide as 15 meters (50 feet). The whirlpools are particularly large during the ebb tide on the first and fifteenth day of the lunar month.

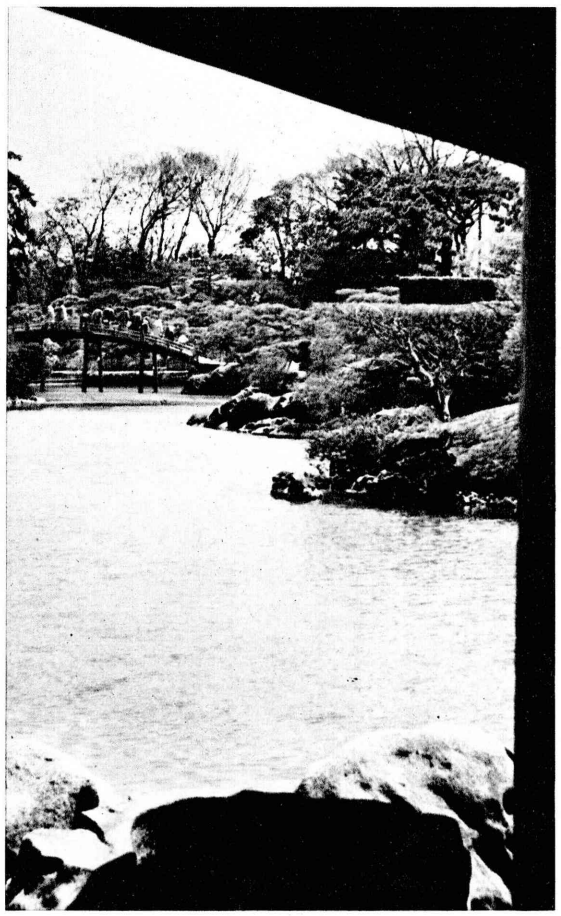
Those taking a Kansai Kisen cruise from Osaka will pass Awaji in the morning. A hydrofoil boat, also operated by the Kansai Kisen Company, leaves Osaka daily at 9 a.m. and arrives at Sumotoa n hour and 10 minutes later. Fare: $2.50 or 18/. From Sumoto to Fukura one takes a bus, and from Fukura there are boats to the whirlpool areas.

Takamatsu and Environs

The city of Takamatsu is Shikoku Island's front door.

Transportation facilities linking Takamatsu with Honshu and the Inland Sea are extensive and therefore provide travellers with a point of relative flexibility when touring the Inland Sea area. Ferry boats operated by the Japanese National Railways make a total of 14 trips between Takamatsu and Honshu every day. Other companies maintain service between Takamatsu and nearby islands as well as fairly distant points such as Hiroshima and Kobe. The city is also centrally located with respect to rail connections to other parts of Shikoku. Thus, it is convenient for tourists wishing to explore the Inland Sea to make Takamatsu their base of operations.

Within the city is Ritsurin Park, a large, well-maintained landscape-style park, Takamatsu Castle and the Kagawa Prefectural Office, a modern building and garden designed by the same architect, Kenzo Tange, who designed the Kurashiki City Hall. Thirty minutes from the heart of the city is Yashima, once an island and now part of the mainland. This was the site of one of the most famous battles of Japanese history. Although it occurred over 750 years ago, sightseers still go there to see the ruins and view the Inland Sea. The last part of the trip to the top of Yashima plateau is made by cable-car. The park, castle, office and Yashima may be seen in a single day without rushing.



Ritsurin Park, Takamatsu.

The Kompira Shrine, affectionately called "Kompira-san," is 40 minutes from the city by express train. This shrine is dedicated to the Shinto sea diety and is one of the most-visited of all Japanese shrines. There are many interesting carvings in the shrine's buildings and the area is well-shaded by venerable evergreens. Tourists should keep in mind that the shrine is atop a 521-meter (1,720-feet) hill and this means climbing 1,368 stone steps to reach the shrine, which includes eighty per cent of the mountain in its precincts.

Takamatsu may be reached by ferry from Uno (Honshu) or by Kansai Kisen's boat from Osaka. Fare for the latter is about $5 or £1/16.

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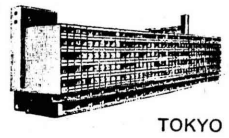

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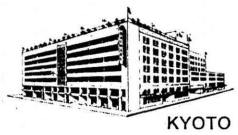

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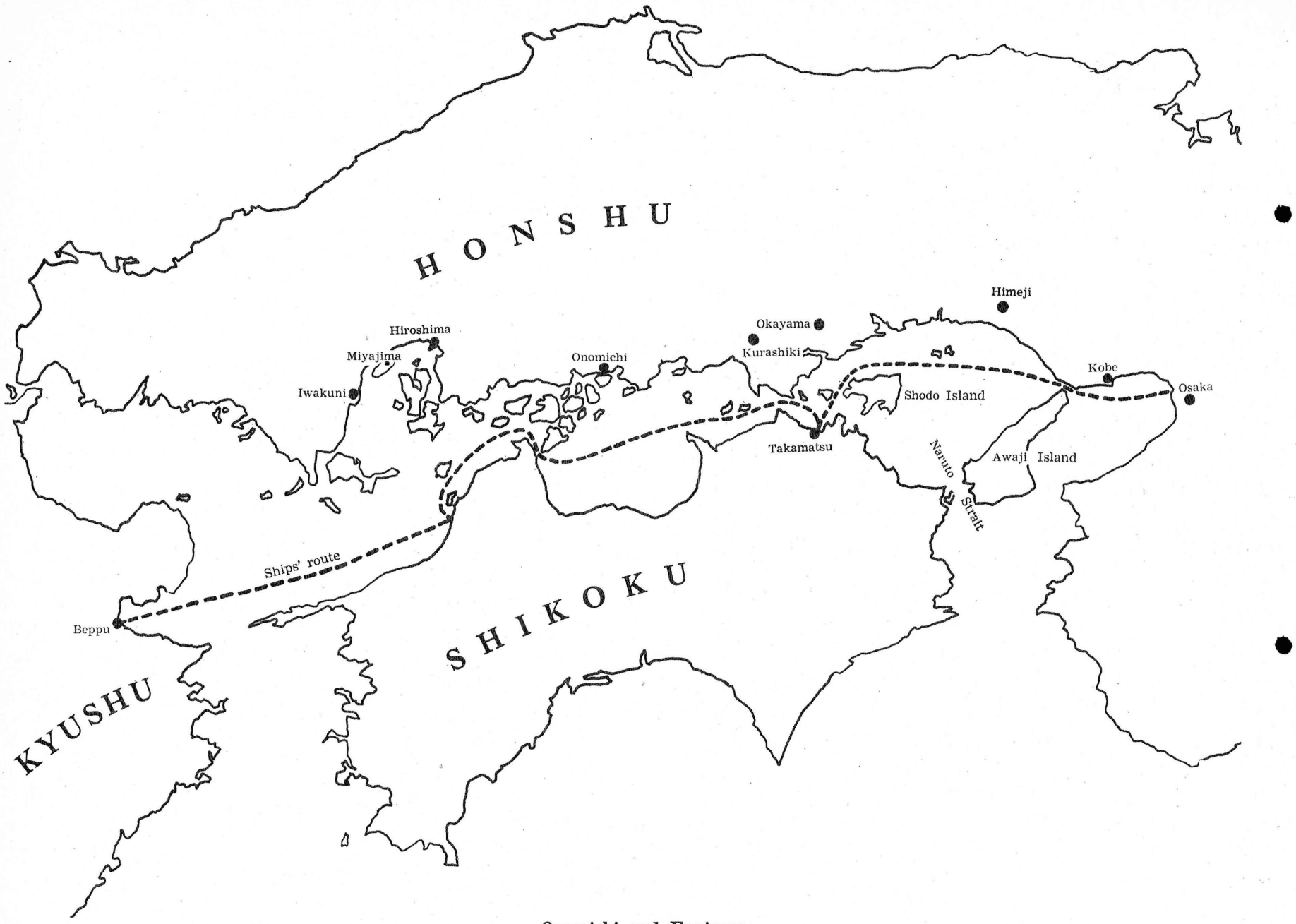


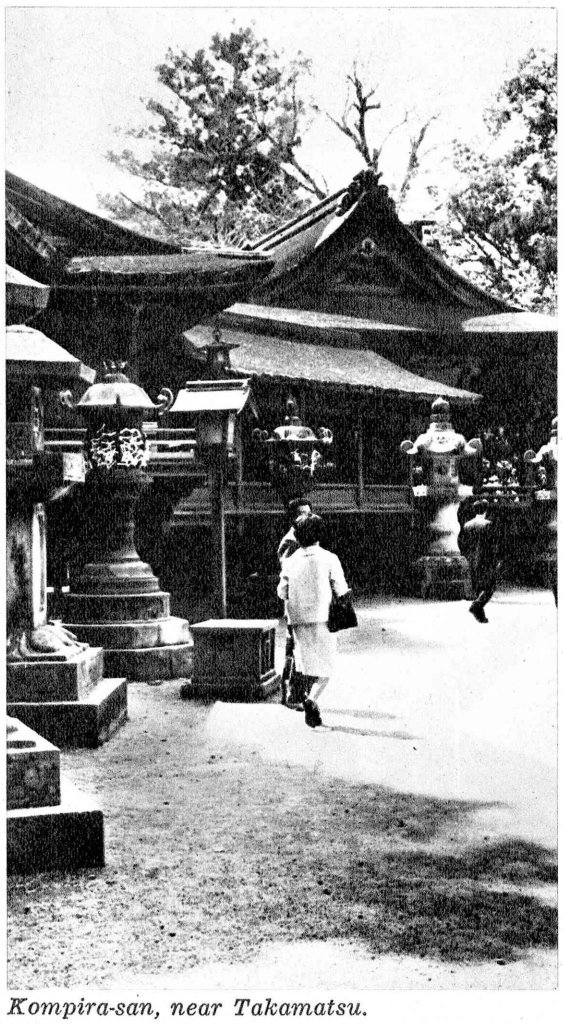
Onomichi and Environs

Onomichi is a town full of temples.

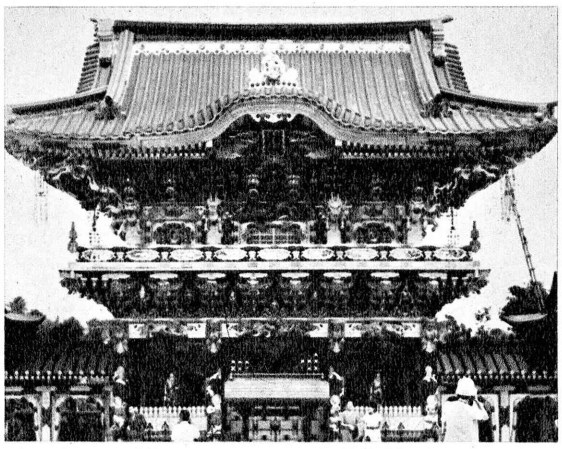
There are more than two score temples which have been established at various times from the seventh to the fifteenth centuries. The tourist who has limited time or who lacks a penchant for temple-hunting will do well to visit just the Jodoji, Saikokuji and Tenneiji Temples are they are among the best in Onomichi. Many objects designated as National Assets or Important Cultural Assets are to be found in this small city.

The colorful Kosanji Temple, on the nearby island of Ikuchi, is known as the Nikko of western Japan. On Omishima Island, the Oyamazumi Shrine alone contains eighty per cent of all the samurai armor and helmets which have been designated National Treasures or Important Artistic Assets.

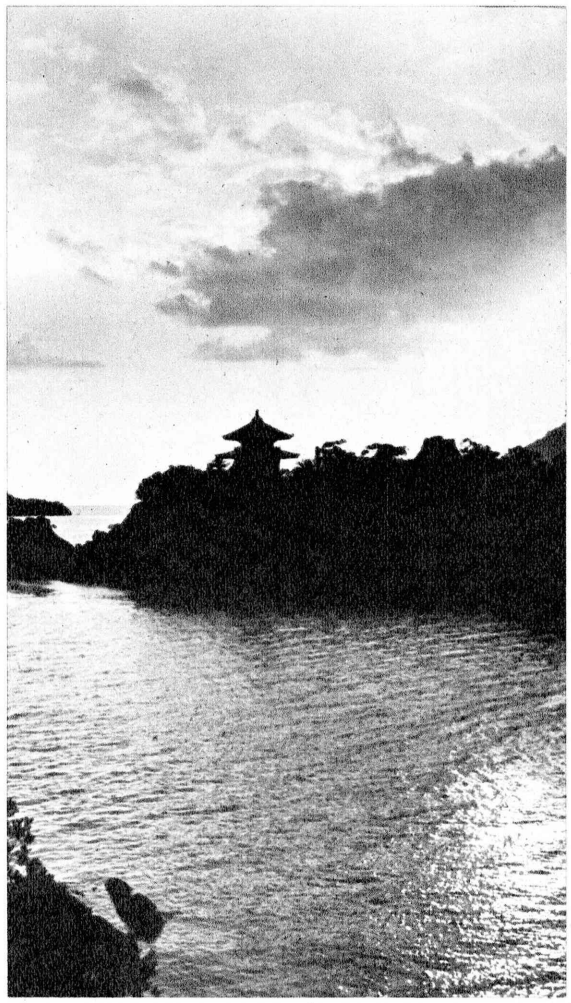
Nearby Tomonoura Bay is famous for sea bream net fishing which is best seen in May and June, and Sensui Island, formerly inhabited by hermits, has fine scenery.



Kompira-san, near Takamatsu.



Kosanji Temple, near Onomichi.



Sensui Island, near Onomichi.

View from Jodoji Temple, Onomichi.

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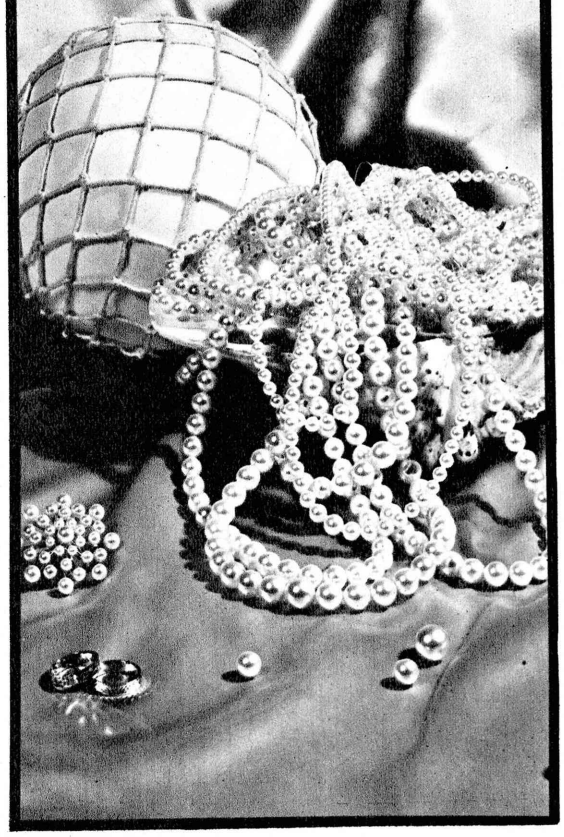

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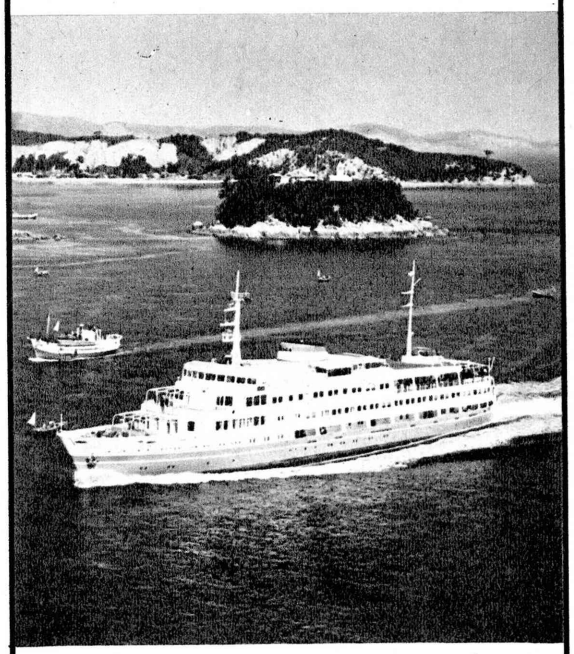

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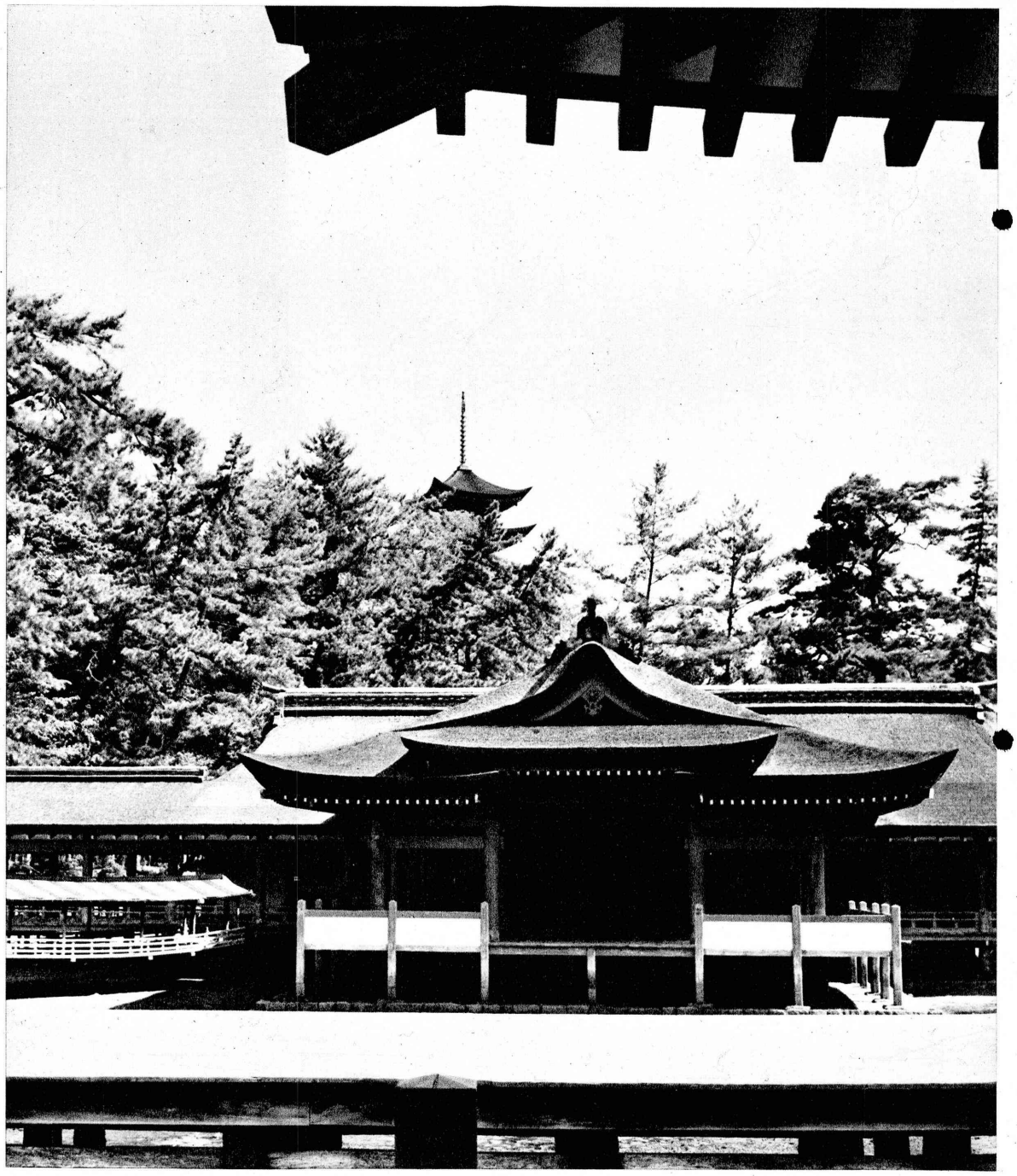
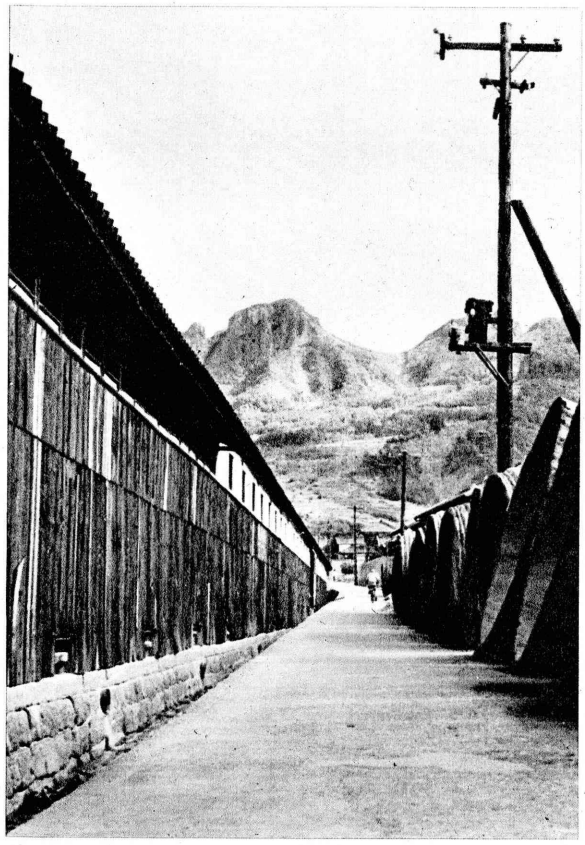
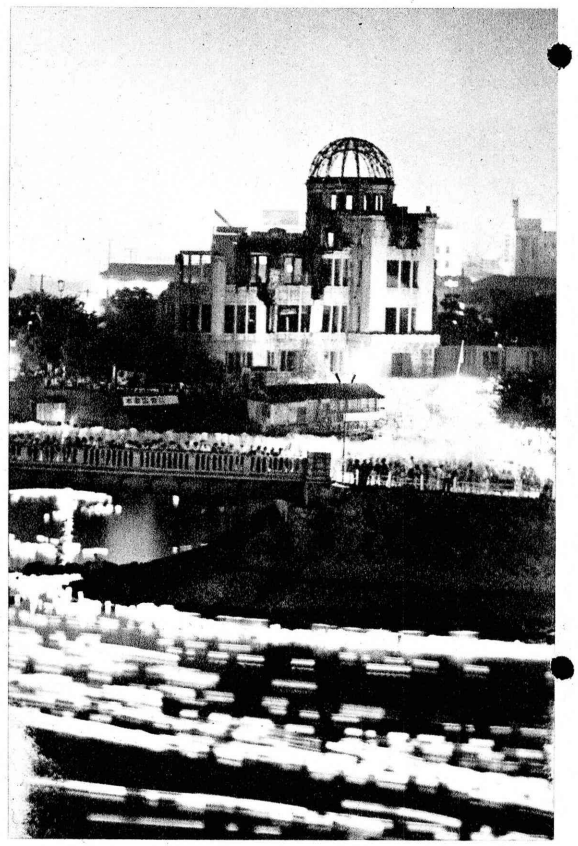


Miyajima, the "floating shrine."



Barrels used to make shoyu sauce, Shodo Island.



Hiroshima: the one building deliberately not reconstructed.

Hiroshima and Environs

Hiroshima's distinction as the first city in the world to be atom-bombed overshadows the fact that the city is the largest and most beautiful in the Seto Inland Sea area. In Hiroshima itself, most tourists visit the Peace Park and museum which contains photographs and other stark records of the cataclysm which descended on the city. There is also Hiroshima Castle, smaller and less auspicious than the the White Heron Castle, a somber black against the sky.

Most interesting of all is the Itsukushima Shrine on the island of Miyajima, 40 minutes by ferry from Hiroshima. This is one of the Scenic Trio of Japan (the others are Matsushima near Sendai to the north and Amanohashidate on the other side of Honshu Island) and is remarkable not only for its buildings and their arrangement, but also because the shrine is built so near the shore that high tide covers the ground about it, making the shrine appear to float on the water. The big "torii" gate is the first part of the shrine to come into view when the ferry nears the island and is certainly photographed at least once by everyone who visits the shrine. The sweeping curves of the roofs of the shrine buildings are reminiscent of a number of works of modern architects, "copying the architects in advance," as one person achronistically put it.

Also impressive is the Bridge of the Brocade Sash (Kintaibashi), not far from Hiroshima. Many tourists pass through the area when the cherry blossoms are in bloom, but if they were to return during the time of a flood, when the river's waters rise, they would see a sight much rarer than cherry blossoms. When the waters rise, great weights are placed at the top of each span. The downward force of these weights is transmitted to the columns as a compressive force, strengthening the bridge. If the waters are low, a visit to the banks is recommended; there one can see the remarkable engineering which went into the bridge's construction.

The biggest sea festival in the Inland Sea is staged here on the first day of the sixth lunar month every year. For this, the Kangen Festival, thousands of people converge on the shrine in small boats to pray.

Hiroshima is six hours from Osaka by rail; the fare is $6.25 or £2/6.

Beppu

The Kyushu city of Beppu, famed for its hot springs, is surrounded by hills and high plateaus. For tourists visiting Kyushu, a stop here is virtually mandatory, and for those who wish to tour the Inland Sea area on land and on the water, this is a good turning point. A typical itinerary would call for a Kansai Kisen cruise from Osaka or Kobe to Beppu, and return overland via Hiroshima, Okayama and other points of interest on Honshu.

With more than 4,000 hot springs in the city, the nickname "Hot Spring City" is quite appropriate. There are literally dozens of varieties of hot springs including some where you can hardboil eggs purchased at an adjacent stand and others, at resorts, which offer bathing facilities.

Among the famous sightseeing spots in the city and vicinity are the 15 Jigoku (Hell) hot springs, Mt. Takasaki, where more than a thousand wild monkeys can be seen frolicking around, the stone Buddhas of Usuki, and the scenic Plateau of Shiroshima.

The car fare from Beppu to Jigoku Springs is about $4 or £1/10. The Oniyama (literally, "devil mountain"), one of the springs in the Jigoku complex, has a garden where a large number of alligators are kept. The Tatsumaki (Whirlwind) Jigoku blows steaming water high up in the air.

Beppu is also famous for its so-called sand baths. Because of the great terrestrial heat in this district, it is not uncommon to see people digging holes in the sand on the shores of Beppu Bay and having a good warm sand bath, which supposedly is an effective cure for many types of illnesses. The time for taking a sand bath differs varies depending on the tide. The fee is $2.80 or £1 a bath, which includes neck-high burial and disinterment by an attendant.

The Yamanashi Highway runs 52 kilometers from Yufuin behind Beppu, to Aso Shiroyama. The view from this highway is wonderful.

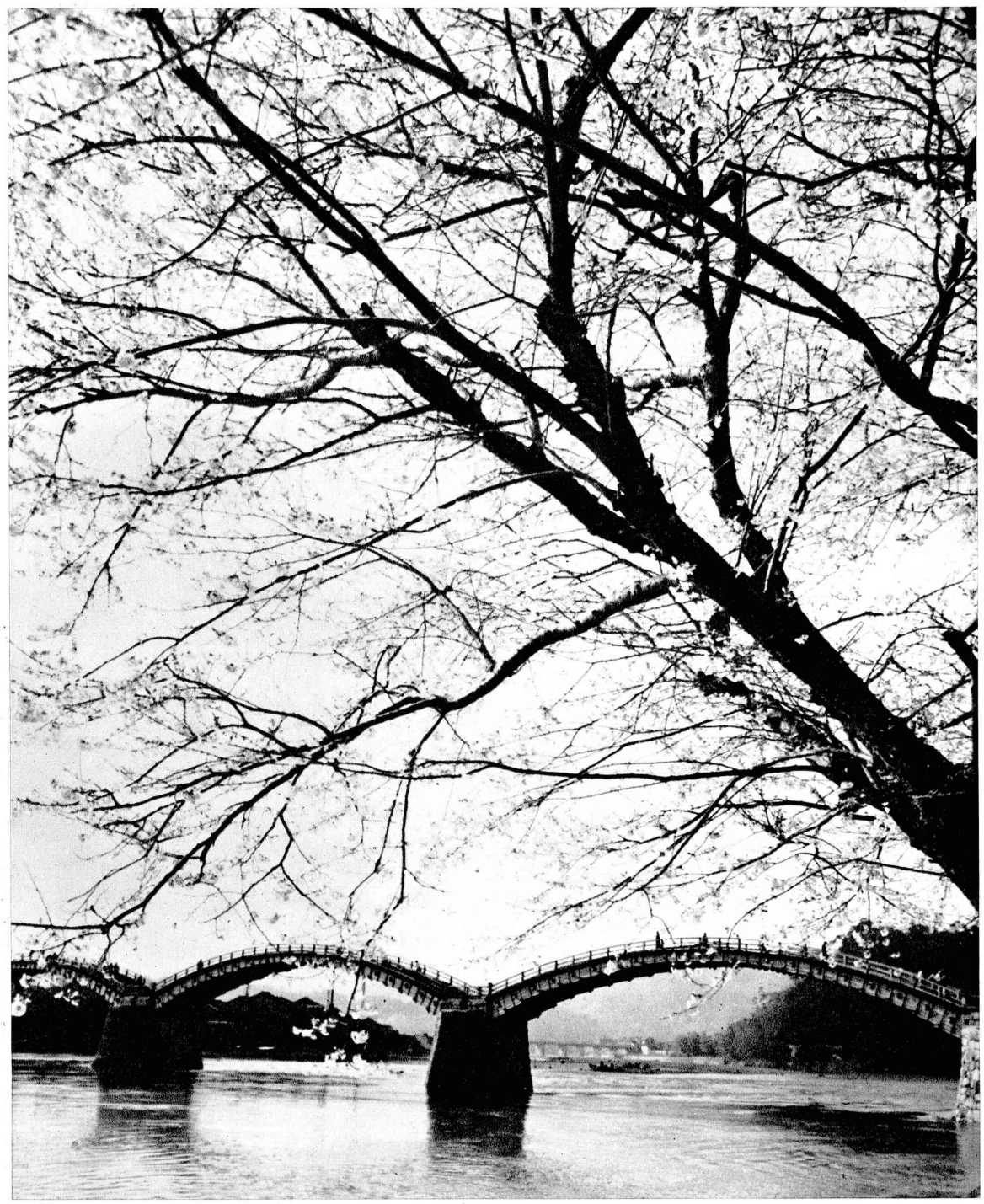
Beppu is also known for its delicious blowfish dishes in winter. Good presents to be purchased here are bamboo handicraft goods, Beppu korei-yaki ceramic wares and products made from boxwood.

From Tokyo, the special express "Fuji" runs all the way to Beppu; fare, $17 or £6/. Of course, stops may be made along the way. An airplane will take a tourist from Osaka to Beppu or back in for $15 or £5/10.

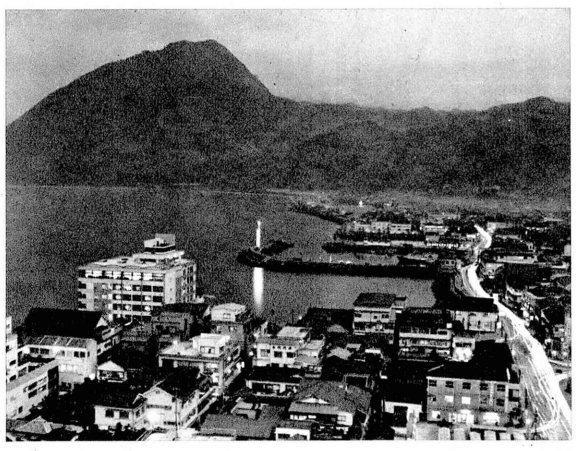
(Only the important ticket prices are given. All prices are approximate first class fares and are quoted in American dollars and British pounds. Second class fares are about one-half of first class fares.)

Cruising through the Inland Sea is a kaleidoscopic experience; green jewels of islands and sparkling waters make it so. For those following an overland route along the shore, the experience is equally memorable; cities and towns, each with something special to offer, are spaced at seemingly optimum intervals so that no leg of the trip need be too long.

The story about the Chinese painter of old who was so proficient at his art that he finally disappeared into one of his landscapes is well known. Could he too have known of the Seto Inland Sea?



Bridge of the Brocade Sash at Iwakuni, near Hiroshima.



The city and harbor of Beppu, with Mt. Takasaki in the distance.

INTRODUCING JAPANESE WOMEN

YUKI OGURA, PAINTER: "NOTHING MORE BEAUTIFUL THAN NATURE"

Kamakura is an old city established by Minamoto-no-Yoritomo at the end of the twelfth century as the stronghold and headquarters of his military government. The culture that was created here was different from that of Kyoto and Nara, and was a distinct line of demarcation between ancient and medieval Japan.

Yoritomo established the Bakufu, essentially a military dictatorship, and Kamakura began to vie with Kyoto for cultural leadership. The presence of many military men was such that Kamakura culture may be characterized as a "mystique of the sword." Yet, at the same time, the arts made notable advances, and so did Buddhism. Many temples in Kamakura today bear witness to the warrior-sponsored growth of Buddhism, particularly Zen, and one of them is the Jochiji Temple.

This temple is on the slope of a hill, and there is a tunnel through the hill. Passing through this tunnel to the other side, one arrives at a quaint old house. This is the residence of Yuki Ogura, one of the best-known masters of Nihonga, Japanese-style painting.

Although the house is old, something new and modern—the atmosphere created by this painter who uses an old medium in a contemporary way—fills the air.

Yuki Ogura has not only mastered the traditional spirit and techniques of Japanese-style painting, but has also developed it in keeping with the modern age. Now 68, she has been painting for more than 40 years.

Japanese-style paintings are made on silk or tissue-thin paper, using pigments, water colors and animal-hair brushes. The colors are mixed with water and glue prior to painting. Only natural pigments are used. Thus, the materials used for Japanese-style painting are subtly different from those used for water-color painting in the West.

The life of a Japanese painting is said to lie in its lines and India ink. These were the two most important aspects of Japanese painting since antiquity, and remain so for Nihonga today.

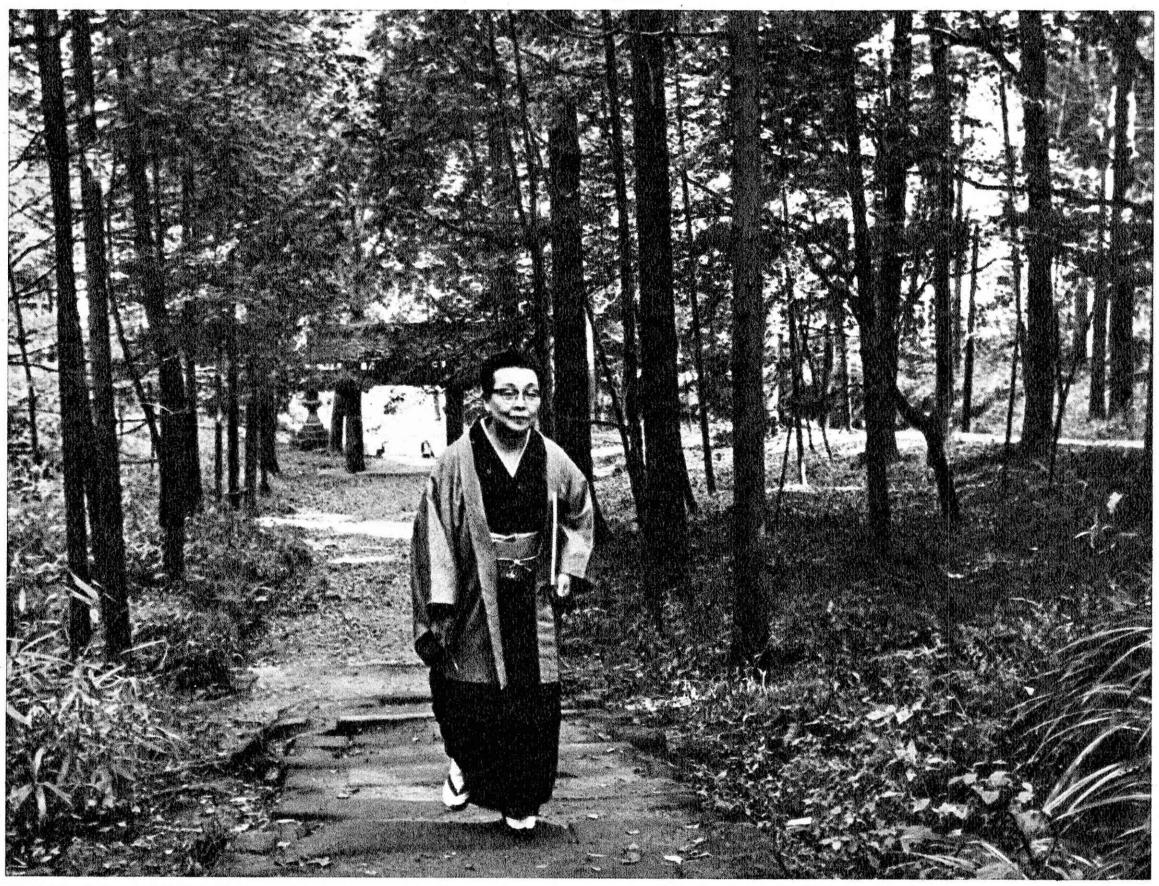
Yuki Ogura has successfully mastered this traditional art form and is active as one of the most outstanding artists in this field today. As such, she is the first woman to be elected to the exclusive Japan Art Academy.

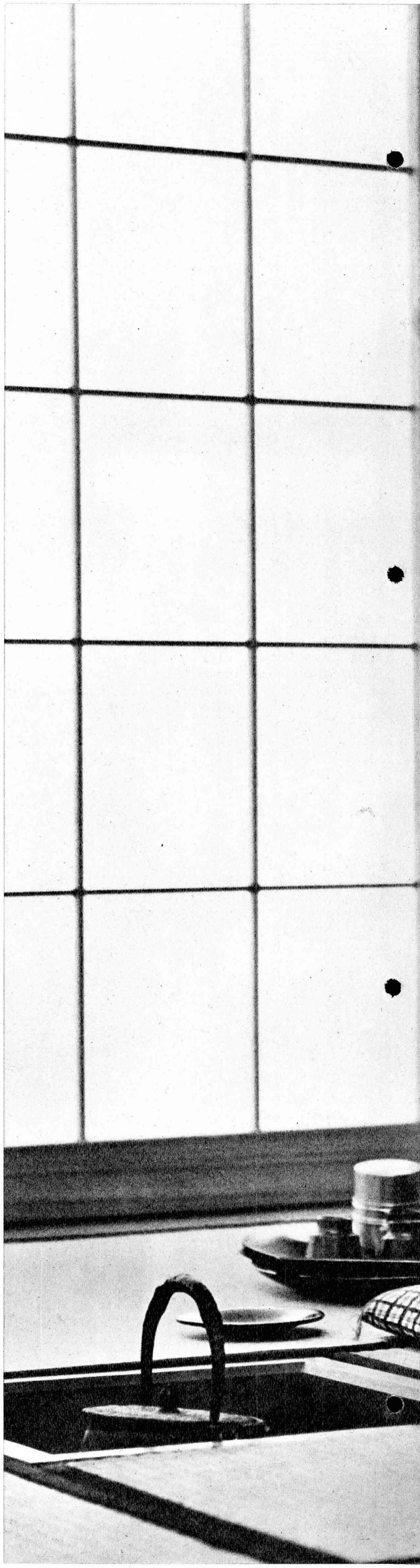
This is what she has to say about her own work.

"There is nothing more beautiful than Nature itself. I have no theory. What I have seen of Nature I try to interpret in my own way and try to capture its beauty and transplant it to canvas. All of my paintings are of objects which I had thought beautiful to my own eyes and tried to depict on canvas.

"There have always been many trends in painting, in both the East and the West and at different periods of history but I don't want to get caught up in them. Since I am an Oriental and I am Japanese, I want to produce paintings which will appeal to the hearts of the Japanese people. This, I believe, will pave the way to higher horizons."

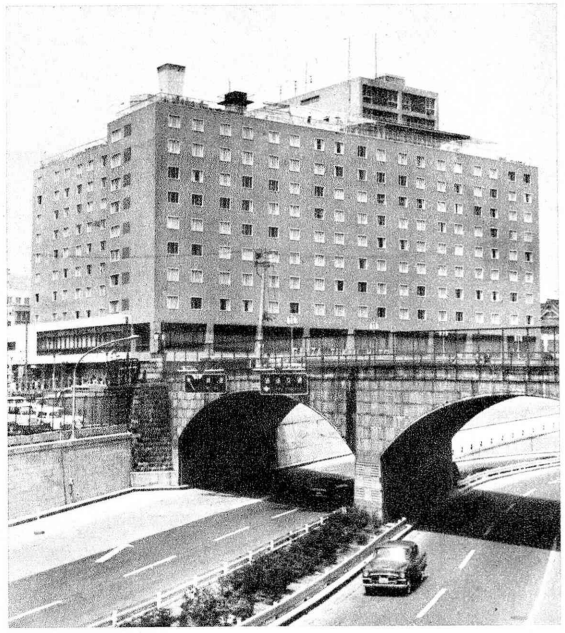
Japanese painting has received foreign influence on several occasions in the past. Influence was felt from T'ang Dynasty China in the sixth century and the Sung and Yuan Dynasties in the twelfth to fourteenth centuries; since the late nineteenth century influence has come from Europe to the extent that the works of some Nihonga artists can hardly be distinguished from the paintings of their European contemporaries. T'ang culture, which was introduced together with Buddhism from the sixth century on, was absorbed by the court-centered culture of the Heian Period aristocrats. The fusion of continental influences with Japanese art then resulted in new and beautiful artistic expressions.





Sketching completed, Mrs. Ogura returns to her studio.

Relaxing with a cup of tea in her neatly furnished home. Mrs. Ogura's artistic sensitivity is evident throughout the house and garden.



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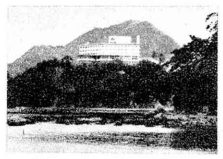

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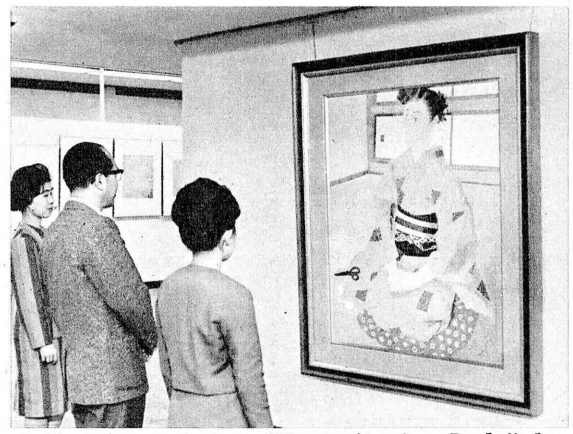
With the ascendance of warlords in the twelfth century, and the accompanying spread of Zen Buddhism, great changes in artisitic expression became evident. The powerfully severe paintings of those who were touched by Zen were among the greatest artistic acheivements of the time, and the colorful, glittering paintings of the court aristocrats were replaced by a sombre and profound spiritual tone.

Regarding the changing spirit of Japanese painting, Mrs. Ogura has pointedly said, "I think that contemporary Japanese-style painting has lost its spirit. The Japanese spirit called "mono no aware" which reached its climax during the Heian Period and the spirit of Zen which flourished during the Kamakura Period has all been lost as today's painters seek only to express the outer form of things." Not wholly pessimistic about the future, she adds, "I believe that the future of Japanese arts is still bright. This is because there are numerous things in the Japanese environment which are potential sources of new art forms."

Art critics, connoisseurs and painters agree that Mrs. Ogura has contributed much to the advancement of Japanese-style painting, and they firmly believe that she will continue in her pursuit of fine expressions of what she finds to be beautiful, as her predecessors have painted since long ago.



Gallery-goers before "Portrait of a Lady" by Mrs. Ogura.

Avidly interested in Western art as well as Japanese art, Mrs. Ogura leafs through one of her many books.

Having found something of beauty, here a double-flowering camellia, she stops to sketch.

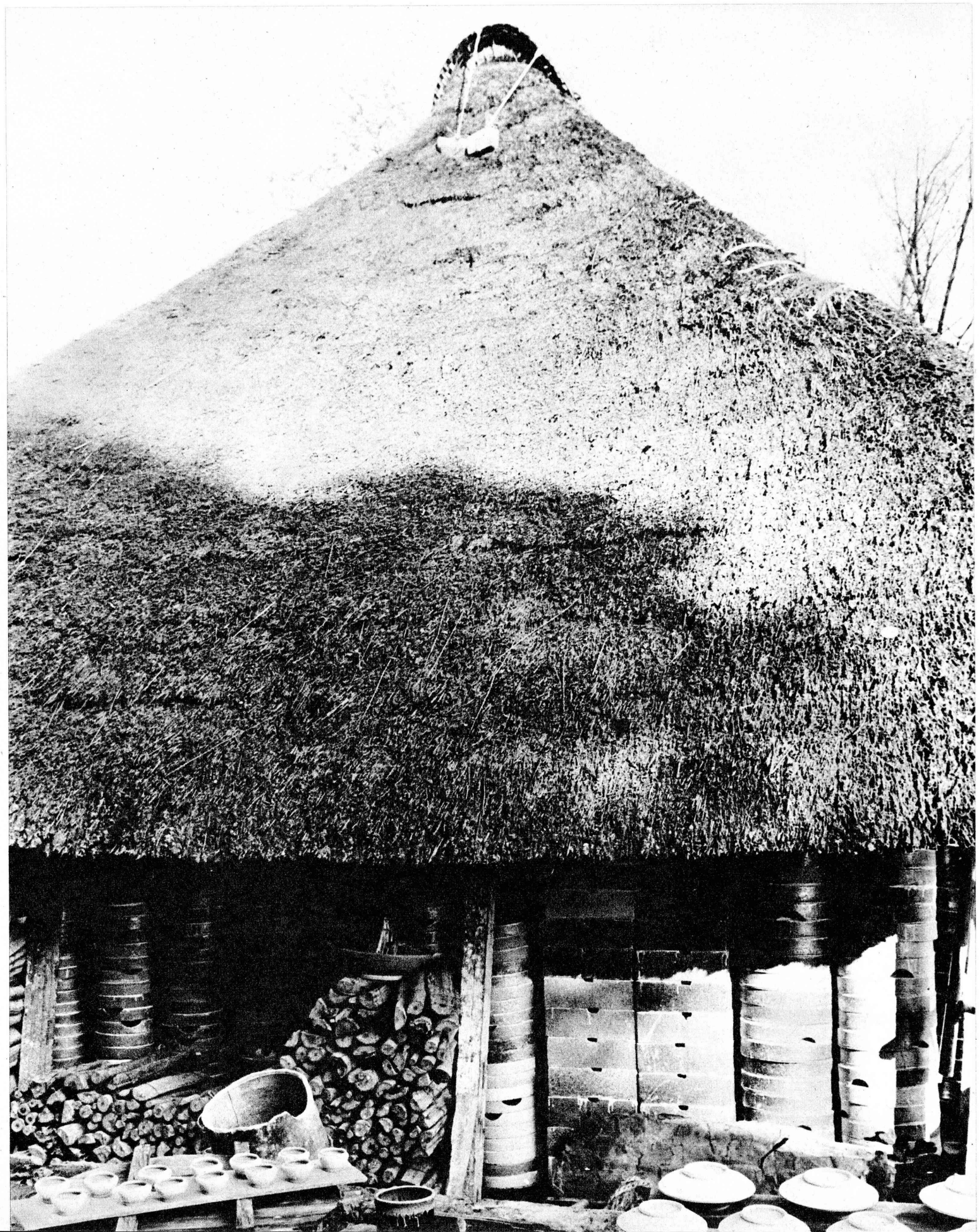
Folk-art at its Fountainhead

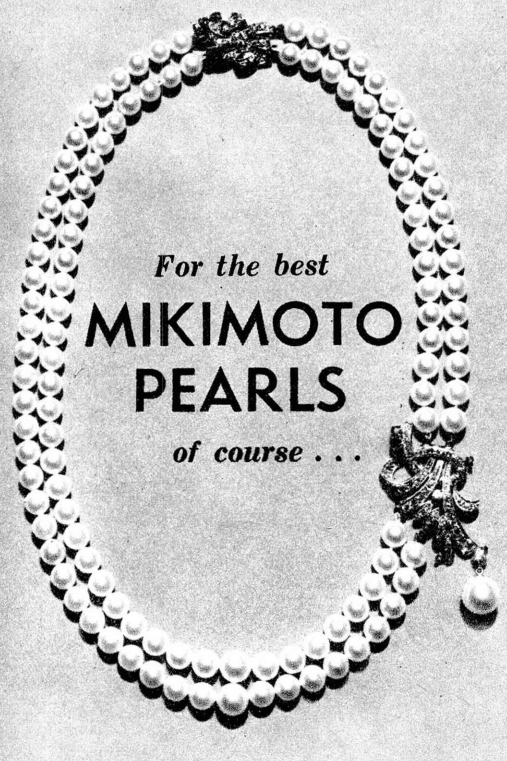
Mashiko Pottery

By MARTIN COHEN

Mashiko is a small tight knot of houses, stores and businesses three and a half hours from Tokyo by rail or highway. In Mashiko, one is never far from rice fields—a bend in the road or a glimpse between houses is all that is needed to see the parallel patterns of rice fields. Further, one is never far from a kiln in Mashiko, for more than anything else, its pottery has been the reason Mashiko has been more than just a place on the map to many people.

Mashiko is one of the few towns in the Tokyo area which has preserved, with little change, the traditions of folk pottery. It is still fairly easy to find new Mashiko pots which closely resemble those made a hundred years ago.





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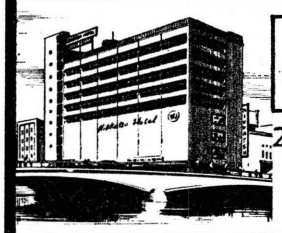

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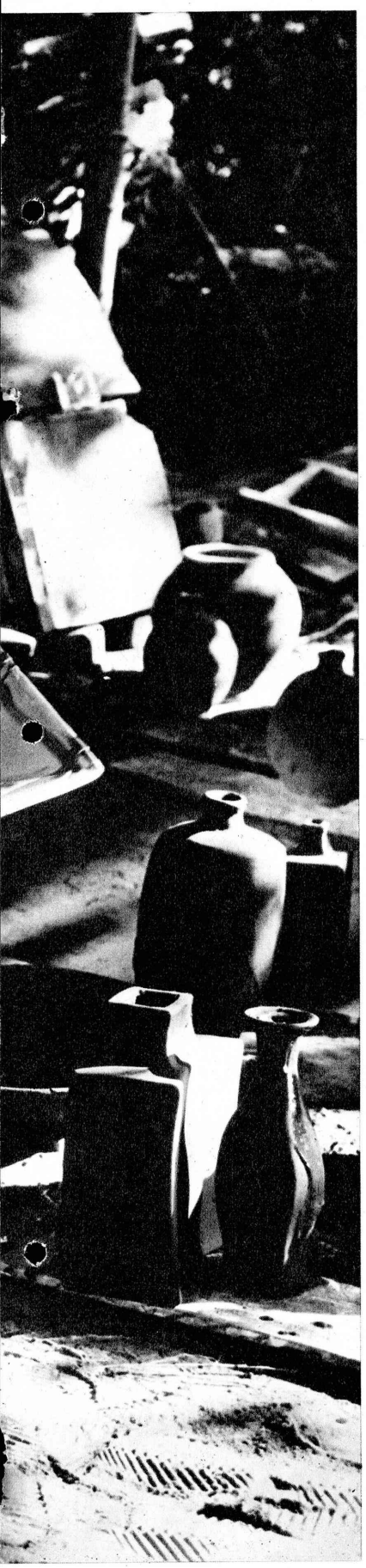
Shoji Hamada: by dripping a line, he combines deliberateness with the accidental.

Art Without Artiness

Booming interest in folk art has helped Mashiko, and Mashiko has helped the boom. The unpretentiousness of folk art, its rough strength and simplicity, is seen in Mashiko pottery. An expanding market has resulted in some commercialization, but the folk art tradition is still strong, and the persistent faithfulness of Mashiko potters to this tradition constitutes one of the merits of their pottery.

Collectors of porcelain, who are accustomed to examining the identifying marks on the undersides of cups and saucers, are bound to be disappointed when they turn over a Mashiko pot or plate. In the folk art tradition, the works are unsigned. Even famous



Thatched home of Shoji Hamada.

potter Shoji Hamada, who has lived and worked in Mashiko for 40 years, has said, "We want to make a good pot, not a good name." Hamada is also said to have remarked, "If my pots do not speak for themselves or people are imperceptive, no signature will make the pot any better," and in a more humorous vein, he has noted that in the future his good pots will be attributed to himself and his bad pots will be attributed to others.

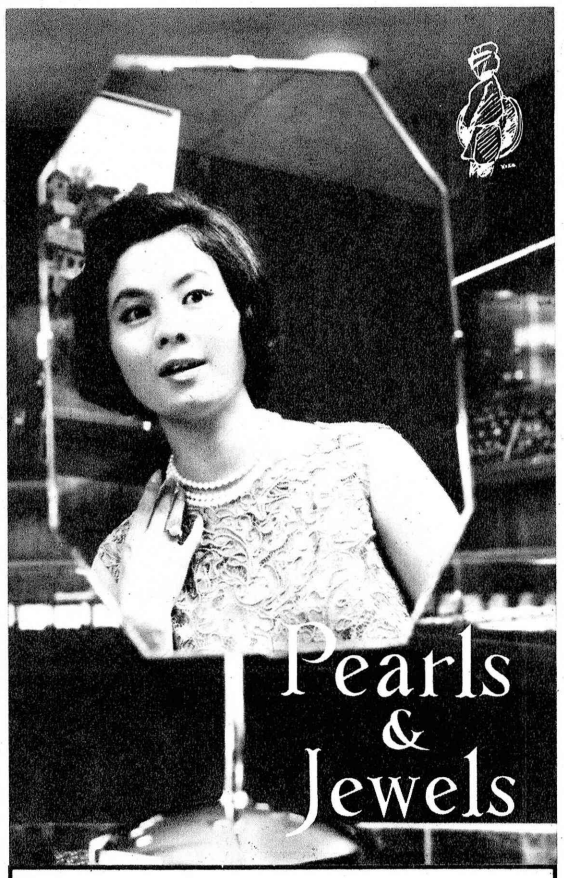
Development Spurred by Master Potter Hamada

The history of Mashiko pottery is several hundred years old according to legend and over 110 years old according to records. After the first kiln was constructed in 1853, potters from neighboring prefectures and Kyoto moved to Mashiko. At first only simple articles such as plates, cups and mortars were made, and since then the types and number of articles produced has steadily increased. Mashiko-ware is now divided into two general categories, pottery for everyday use and handicraft pottery, although there is some overlapping.

In 1924, Shoji Hamada, after spending a year at Bernard Leach's (See page 41) kiln at Cornwall, England, returned to Japan and settled in Mashiko. Now designated as an Intangible National Asset, Hamada divides his time between his kiln in Mashiko and the Japan Folkcrafts Museum in Tokyo, of which he is the director. More than any other individual, Hamada has brought Mashiko-ware to the attention of pottery fanciers, as Picasso has made the village of Vallauris famous, and more than anyone else has influenced the work of Mashiko potters. Hamada's work itself has changed over the years, becoming simpler and more modest in size. He has said, in words befitting a master craftsman, "It took me 10 years to learn the techniques and 20 years to forget them." His works now are exceedingly simple, generally no more than 10 inches tall and sparsely decorated. In a few years he expects to begin making raku-ware, the simplest of all Japanese pottery. Not until then, he claims, will he have enough control. "Raku-ware must be the work of the mature potter—and his last work," Hamada has said.

(Above) Pots just after their removal from a kiln. The next step is inspection; those that pass are packed for shipment; rejects are often broken on the spot, especially in the case of top-quality articles. (Right) Pine cordwood stacked at the lower compartment of a kiln.

(Above) A 'family' of darumas. The smallest cost just a few yen; the largest may run to $50 (£18) or more. (Left) Packing the paper mache on a mold. The red-painted molds thus become covered with light grey paper and the finished product is red, just like that which gave it form.



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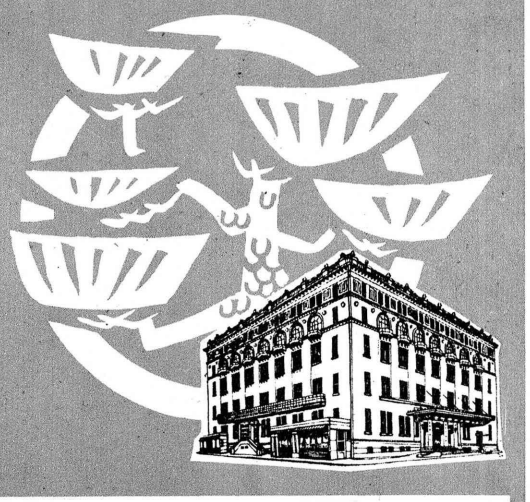

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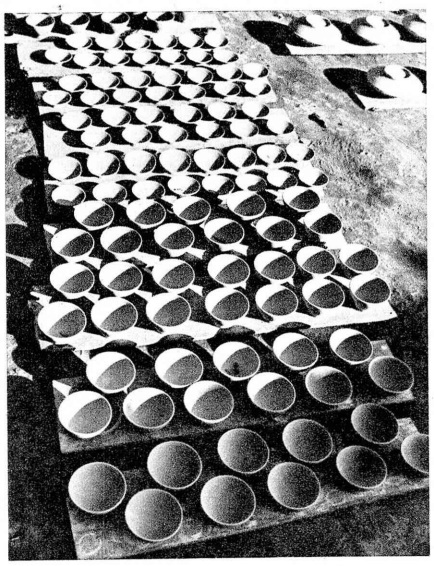
(Left) Pots set out to dry in the sun. (Center) Drying vases: chaste forms and fine proportions. (Right) Making a vessel for sake. This wheel is spun by the potter's feet.

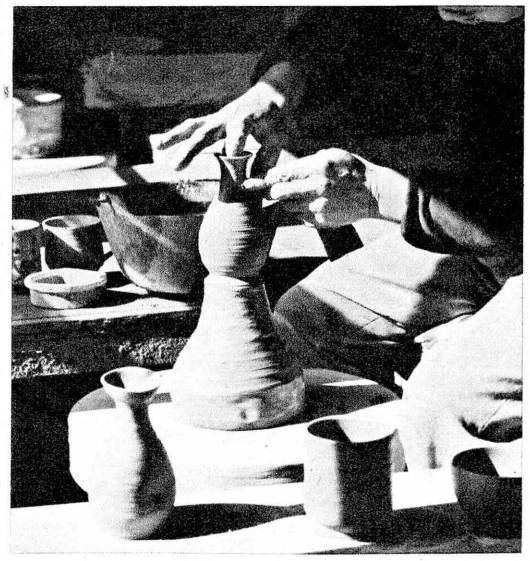
Making Mashiko-ware

Several varieties of clay are in abundant supply in the mountains near Mashiko. They are mixed, either by trampling or mechanical means, and foreign matter is removed. After several days have passed, the mixing process is repeated. The interval is required in order to permit the water and air present in the clay to become stabilized at the desired low level.

The clay is then given form. In Mashiko, two types of potters' wheels, spun clockwise by either a hand or a foot, are preferred over motor-driven wheels. Some objects, such as deep bowls and large plates, alternately may be formed in a press.

At this stage, there is no replacement for the sensitive hands of potter. The spinning mass of clay is rapidly given form at its upper portion by the pressure of the potter's hands. A wooden template is used to insure even inside dimensions of cups and bowls; when vases or narrow-necked objects are made, the potter uses his fingers to make the opening larger or smaller. The lip is smoothed and the object is cut from the mass of clay with a string. The final step before drying is the finishing of the base or foot, done by using a wooden scoop. If the base is too heavy it may crack during baking, so this step also is a critical one. At this time, handles, if





Potters at work at Shimaoka's kiln.

necessary, are attached and finally the pot is placed in the sun to dry.

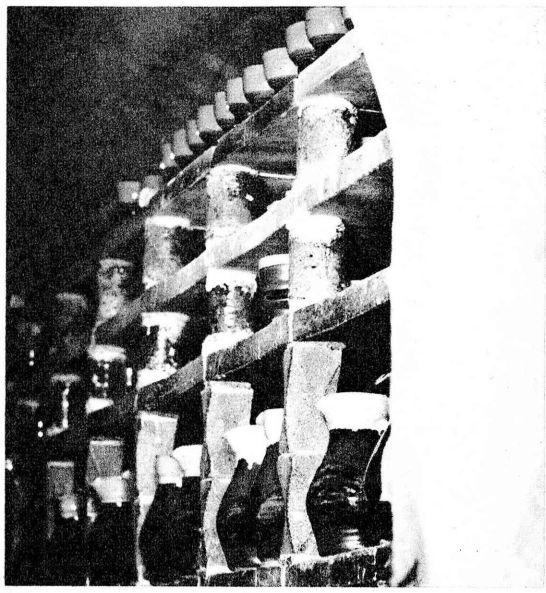
The potter may, from this point on, follow either of two paths: the painting of the glaze before baking, or, the article may be baked, painted with a glaze and baked again.

A transparent glaze may be made of kaolin and coal or charcoal, and this may be colored by the addition of pigments, but the most common glazes used in Mashiko since its beggining as a pottery center have been yellow-brown and near-black glazes made from the red soil and yellow clay found nearby. In addition, there are the traditional glazes characteristic of Mashiko-ware which are made from straw, wood or rice bran ashes.

In Mashiko, it is a common practice to paint the design, pattern or sketch over an underglaze which may or may not be transparent.

Most Mashiko kilns are built on a slope in order to more fully utilize the natural tendency of hot air to rise. The fire is kindled at the lower end, in the first compartment and the smoke and hot air pass upwards through the other compartments and out at the top. The temperature in the first compartment is maintained at about 1300° C., and the central sections averages 1200–1250° C. Additional fires are kindled in the other compartments, which may be entered through doorways in the kiln's sides. Kilns are generally large in size, with ten to thirteen compartments. Articles for household use are always produced in larger kilns, but those which are to be sold as handicrafts are usually made in smaller kilns. There are some oil fired kilns but most potters prefer the wood-burning ones. The kilns are fired for two or three days and nights, depending on the size of the kiln, and are allowed to cool for two days.

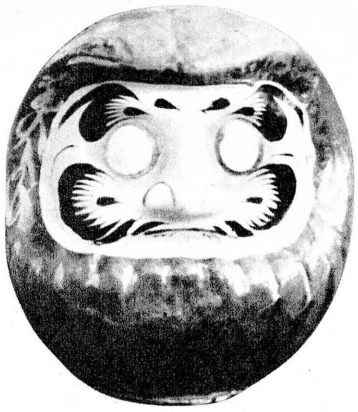
A pot by Tatsuzo Shimaoka. Incorporating Mashiko's materials and traditions, his work represents one aspect of the village's pottery.



Having cooled, these pots are ready to be removed. They are never placed directly on the kiln's shelves but are placed on slice-like bases or special trays.

The patterns and motifs of Mashiko-ware are exceedingly simple and are either abstract or based on natural themes. Often the only decoration is the irregular, accidental pattern formed by permitting the glaze to drip down the side of a pot or bowl.

Perhaps the spirit of Mashiko is best represented by a humble woman who lived in Mashiko her entire life, until her death five years ago at the age of 86. She has been called the "Grandma Moses of Japan," in allusion to the American woman who took up painting late in life and whose primitive works won wide acclaim. Named Masu Minagawa, she decorated Mashiko-ware since her childhood, and it is estimated that she decorated no less than six million pieces. Master potter Hamada once once asked her how she was able to paint the same simple landscape scene over and over. She replied that she no longer even thought about it as her fingers did the work.



Takasaki Daruma

Takasaki, with a population of 135,000, is four times the size of Mashiko. Although primarily a manufacturing and light industry center, a number of local farmers live in the city. During the winter months, from late October to the end of December, there are fifty farmers' households which make darumas. Some of the households have been making darumas for over 100 years.

The daruma was originally a toy and is still collected as such by folk-toy enthusiasts, but the daruma is far more popular as a good luck charm for households or shops.

The last phase but one: adding bushy eyebrows, moustache, trimming and lucky words.

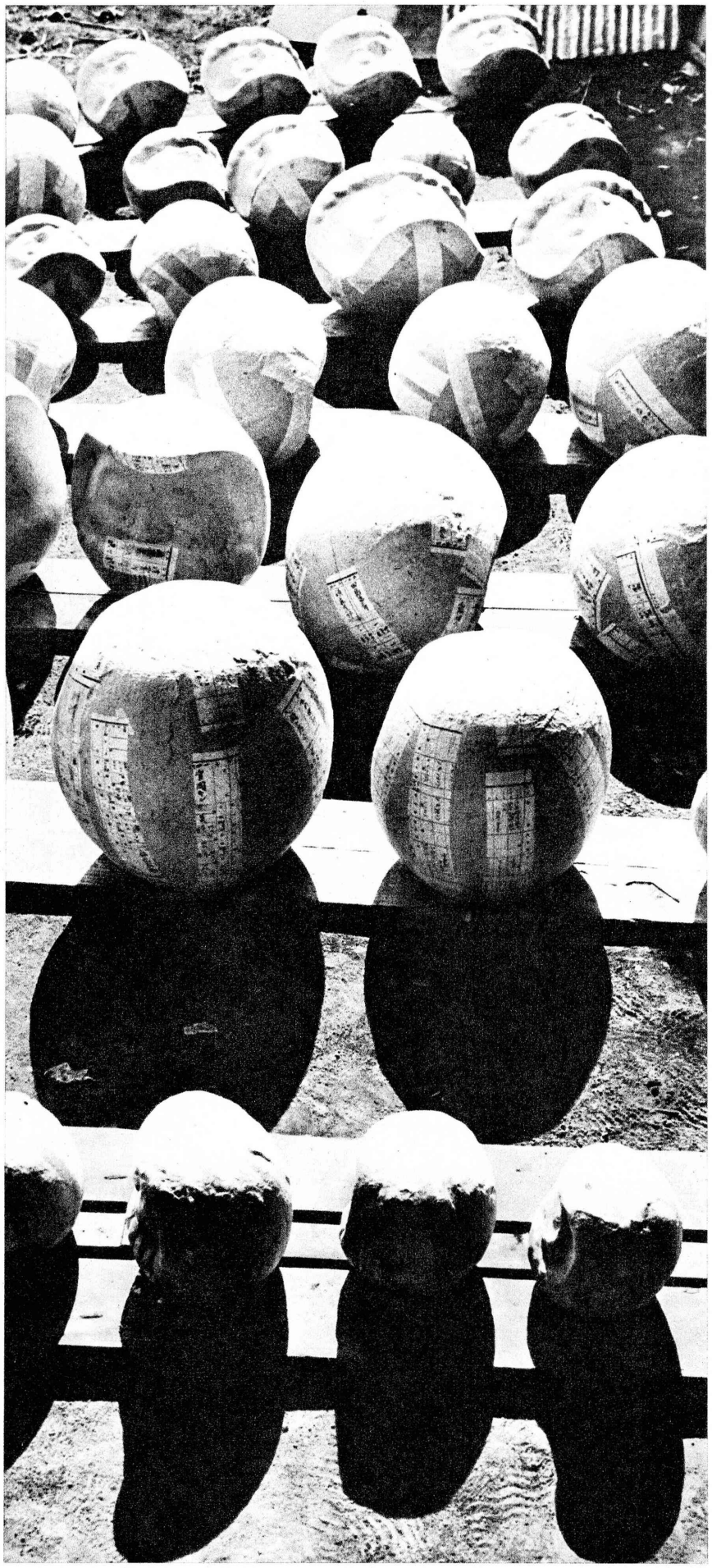
Simple to Make; Hard to Guess How

It is relatively simple to make a daruma. Yet, mere observation of a completed-but-for-the-eyes daruma is not a sufficient basis for the average person to deduce the details of its manufacture. It is thus difficult, for example, to imagine how the daruma is made to be hollow.

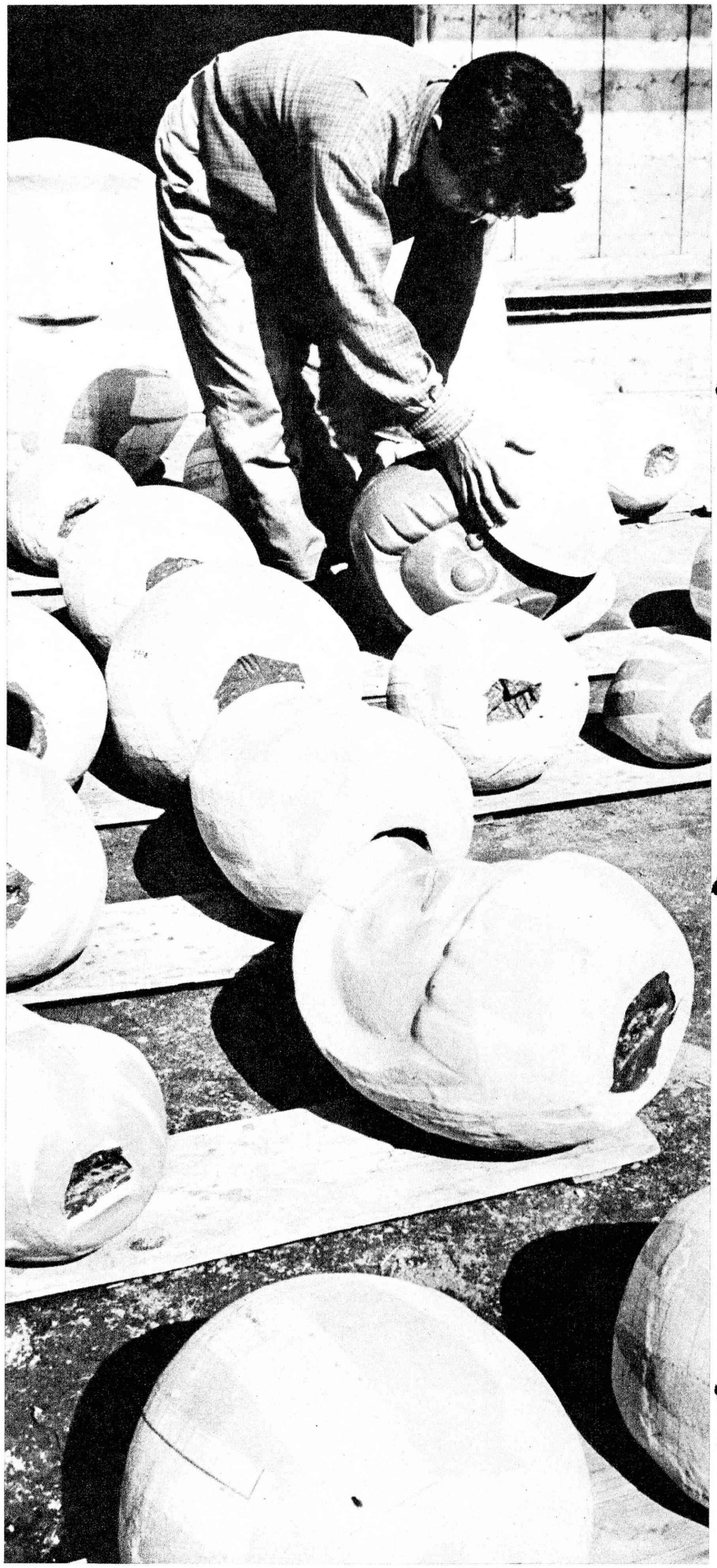
The farmers start with pieces of cardboard which have been soaked in water which contains glue. They plaster these to a wooden form, and when the form is entirely covered, the seemingly naked daruma is placed in the sun to dry. Takasaki is on the leeward side of the mountains which form Japan's geographical spine, and it is subject to the same winter Siberian monsoons as is the exposed side of the mountains. However, the winds lose their moisture as precipitation on the exposed side, so that winter winds in Takasaki are dry, and the embryonic darumas accordingly dry quickly.

At this time the darumas are light gray in color and appear ghost-like in comparison to the painted red ones. The papers glued and pressed to the outside are smoother than the cardboard which makes up most of the daruma's body, and often are discarded records from local offices. The writing on this paper, which is often legible, makes the darumas appear like the divided and labelled skull of a phrenologist. Perhaps, then, it is not wholly accidental that the next step is comparable to a brain surgeon's making an incision from the top of a person's skull to the lower rear area. With one swift motion of a sharp knife, such a cut is made in the daruma so that the mold may be removed.

The daruma, split asunder, is made whole and is then painted red. After the paint dries, the face is painted pink, and when the face is dry the facial features are painted and words meaning "Household safety" and "Pro-



Drying in rows, waiting for release from their crysales.

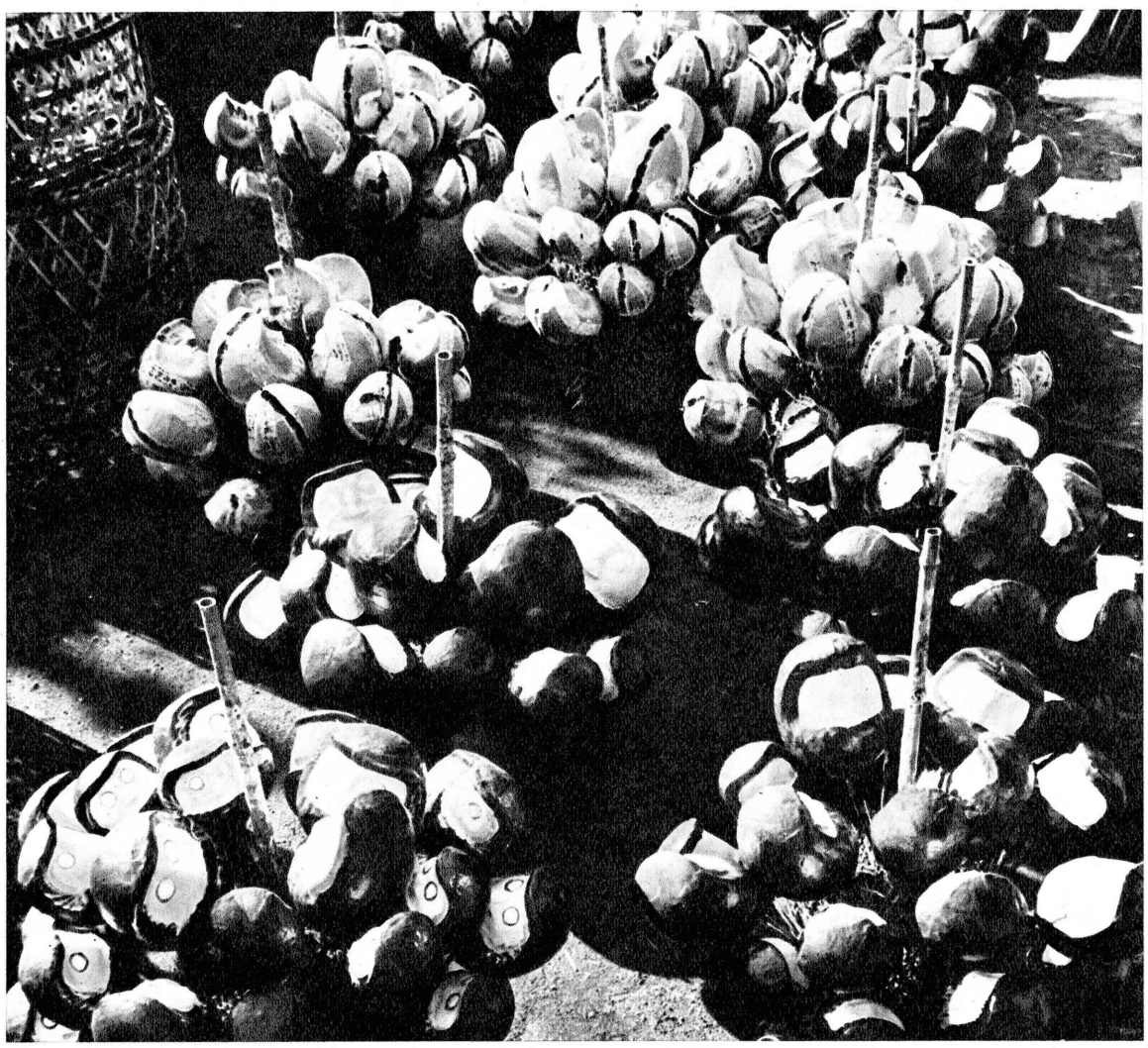


The sun shines again on a blind mold.

sperous business" are written in black or gold to the side of or below the face.

Those daruma which are used as toys have round bottoms, and when knocked over, they never fail to right themselves. This type of toy is relatively rare in Europe, but in ancient China it was used in party and banquet games. In Japan, it has been used as a children's toy since long ago, and originally had a boyish face as if it represented a mischievous boy or young monk. How it came to acquire the ferocious expression it now has is another story entirely.

At later stages of completion, the darumas, on short poles, once again are set out to dry.



With the molds removed, the incision is closed and the darumas are whitewashed.

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In its maker's eyes, a finished product, together with a paper-covered mold.

The Toy Becomes Buddhist

The apparent ferocity is the same that glowers from the paintings of Bodhidharma, who founded the Zen sect of Buddhism. Bodhidharma, and, indeed, most of the Zen leaders and priests of old, are usually pictured with staring eyes. Zen priests, judged by ordinary standards, were often as not eccentrics, but the stare is more likely to be representative of seeing through to the heart of things than actual ferocity. Bodhidharma, or Dharma as he is often called, is known as Daruma in Japan, the change having been necessitated by the nature of the Japanese language. Just when this toy became associated with Dharma is not known, but it is thought to have been in the late seventeenth century. The means whereby it came to be associated with Dharma are just as unclear. However, it seems likely that the ability of the toy to rise after every fall was likened to Dharma's perseverance. Thus, the daruma is also called "nana-korobi-yaoki," 'seven falls, eight rises.' The other basis for linking the daruma with Dharma is the legend which tells how Dharma lost his legs. It is said that Dharma sat before a cliff, in contemplation, for nine years, and as one result lost the use of his legs. Similarly, the daruma, as a doll, has no legs, so apparently the accidental coincidence of the doll's ablity to spring up despite the lack of legs, or, symbolically, dependence on the material world, with characteristics attributed to Dharma himself led to the toy's coming to be known as a daruma. The daruma's red color is derived from the red robes formerly worn by Indian Buddhist monks. There are other varieties of daruma as well, such as the "princess daruma," inspired by a Japanese empress of long ago and the "pyramidal daruma," but the one representing Dharma is the most popular.

Although considered a toy by collectors, the daruma is considered to be a good luck charm by the majority of its owners, and there are few households in Japan that have not had one of these at one time or another.

How the Daruma Gets Its Eyes

The daruma is often decorated with words suggestive of safety for the family and prosperity for business. Customs regarding luck and the fulfillment of wishes vary widely, but all center on the daruma's eyes.

No one can evade the intensive stare of the Dharma of paintings. But when purchased, daruma are blind.

Some people, upon getting their wish, give their daruma one eye, and at the end of the year take it to a temple where it is given a second eye. Others, upon acquiring a daruma, promptly give it one eye while keeping a wish in mind. When that wish is granted, the daruma is given a second eye. In many areas, the custom has been to burn the two-eyed daruma together with the used New Year's decorations in January, and for that reason there are Daruma Fairs in various places in Japan in early January. At that time, people buy new eyeless darumas.

January's Daruma Fair

In Takasaki, one may buy darumas at several places, including the Shorinji Temple, popularly known as the Daruma Temple. The daruma is a symbol of Takasaki, and the Japanese, having been avid travellers since long ago and souvenir-conscious to a high degree, have carried home hundreds of thousands of Takasaki darumas. Many of the darumas are carried away (carried, a pundit might add, because they have no legs) on January sixth and seventh, when the annual Daruma Fair is held. Takasaki's Daruma Fair is one of the best known in Japan (there are others) and is by far the grandest in the Tokyo area. As many as 40,000 people visit Takasaki on these two days to carry home good luck in the form of roly-poly toys.

Travel Notes

Both Mashiko and Takasaki are easily accessible from Tokyo by train. Arrangements may be made to visit a Mashiko kiln and there are many shops selling Mashiko-ware in the heart of the town. Most tourists find it convenient to visit Mashiko on the way back to Tokyo from Nikko. At present there are no JTB-approved inns in Mashiko. Takasaki offers more from the viewpoint of sightseeing than does Mashiko. Near Takasaki there is the largest Japanese statue of Kannon, the Goddess of Mercy (42 meters or 138 feet 6 inches), a stone cave dwelling of great age and the city also boasts a fine music center, the Gumma (Prefecture) Music Center.

Bodhidharma.

At Takasaki's Daruma Fair.

BEST OF JAPAN

as Recommended by Noted Personalities

Bernard Leach has spent many years in both Japan and England making ceramic articles of many kinds. He has both received and transmitted influences whenever he has met and worked with potters. His books on pottery, including "A Potter in Japan," are well-known, and his translation of the late Mr. Yanagi's writings on folk-art and aesthetics will be published shortly.

THE KIZAEMON OIDO TEA BOWL

By BERNARD LEACH

I would choose this tea bowl as Japan's finest gift to the world. It is the epitome of Japan's culture and taste.

It was not made in Japan, but in Korea, and it was made as the most ordinary rice bowl, for the Koreans do not drink tea. Why, then, select it to represent this country? Because it was seen for the first time, it and its fellows, by the sharp perceptive eyes of the early Masters of Tea, 300 to 400 years ago, as the type and standard of beauty around which the Cult of Tea was formed. The tea-rooms of Japan were built to house these bowls and the tea-rooms were the meeting places where men of culture, regardless of rank, gathered and set the standards of what was beautiful and what was true. There is no parallel to be found in any other country.

Perfection was sought and found in imperfection. It was a way of life which was discovered, a religion of beauty.

Neither 500 nor 5000 words can convey the import of the Way of Tea or of its parent, Japanese Zen Buddhism. What is needed is a direct experience, a moment of enlightenment, a flashpoint of love between the cathodes of the thing seen and the seer. Every true poet or painter awaits these moments of delight. (I am writing of culture, not invention.)

I have one of the brethren of the Kizaemon bowl on the table in front of me, full of imperfection, technically, but quiet, friendly and normal; so good to live with. That is high praise after all.

Listen to what my old friend Yanagi Soetsu wrote about this Oido bowl. He founded the Mingei Kai, the National Craft Movement, and was regarded by many as the man of tea of our time.

"I had expected to see the essence of Tea and test my own perception. When I saw it my heart fell. A good bowl, yes, but a real country bumpkin's bowl, for every-day use, costing next to nothing, bought without pride, used carelessly. The clay dug from the hill behind the workshop, the glaze made with wood ash from the hearth had run over the foot-ring, the throwing and turning nonchalant, but anxiety was absent, nobody had lain awake at night dreaming it shape. That is good, that is splendid; work done without contamination of any ill-begotten technique, of any poison of self-consciousness, any sin of egotism, any sentimental nonsense, any would-be bright decor."

Just characteristic normal work from the Korean countryside seen with the sharp eyes of early Japanese Masters of Tea and set as a standard which is now percolating its way around the world.

The Way of Tea has gone downhill into formalism for 300 years, but its inner meanings are travelling abroad, together with Zen, in this, our age of deeper exchange between East and West.

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Sogen Asahina, 74, is esteemed as one of Japan's leaders in matters concerning Buddhist thought and religion. He is president of the Japanese Association of Buddhists, director of the Engakuji school of Zen Buddhism and chief priest of the Engakuji Temple in Kamakura.

JAPANESE CEDAR

By SOGEN ASAHINA

Everything in nature is beautiful—the mountains, rivers, grass and trees. The trees and plants in Japan are particularly beautiful because of the sharply delineated changes in the four seasons of the year, and their total beauty is augmented by the great variety of plants existing in this country.

It is difficult to say which among the trees, shrubs and flowering plants is most beautiful, but I would not hesitate to pick the Japanese cedar as the tree which attracts me the most.

The cedar is a very common tree in Japan and is widely used for construction. Most of the cedars grow in the bosom of nature, on the mountains and hills which abound in this country, and they are also seen growing in the compounds of shrines and temples.

The straight and stately figure of a Japanese cedar which has been growing for several centuries is not only beautiful but also gives one the impression of a vibrant life hidden far inside its trunk and foliage. The forests of young cedars on the mountains and in the valleys, whose verdant tops are like a vast green carpet, indeed provide a beautiful and wonderful sight. Here is freshness and harmony in the clusters of young cedars growing up toward the sky.

The Japanese cedar is slim and tall and its branches and leaves are full of green lustre, radiating a soothing balm to those who view it. It is said that the man who plants cedars in the garden where he holds tea ceremonies has one of the most enlightened of all interests.

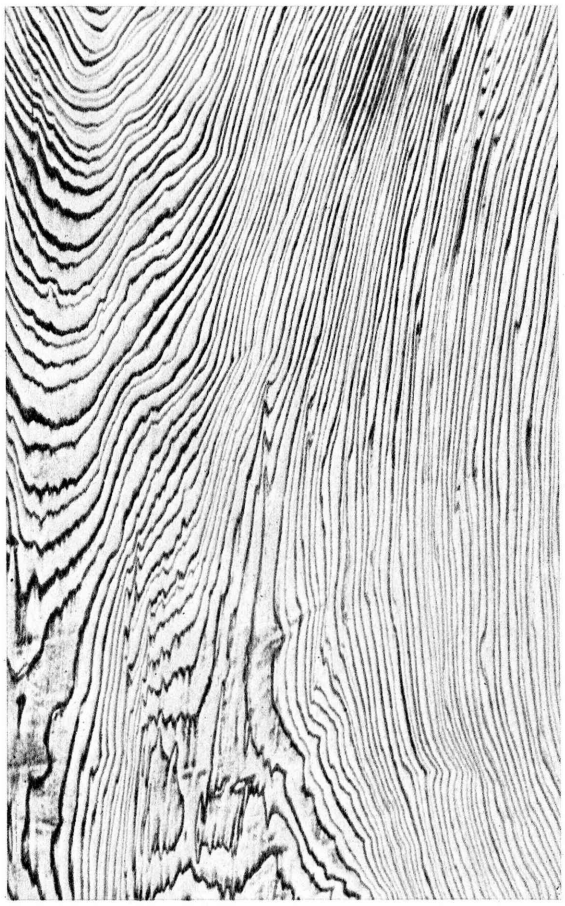
Planted in the precincts of shrines and temples, the Japanese cedar increases the solemn sanctity of those holy places. Two such places which are noted for their cedars are Nikko and Mt. Koya.

Cedar wood has been used to make an endless variety of articles since antiquity because of its beautiful grain, which appeals to the traditional taste of the Japanese people for delicate beauty.

Here is an interesting episode which I experienced about 40 years ago. The heroine of this episode is now the wife of a famous painter who is my friend, but she was only three years old then. One day I took the child for a walk in a cedar grove. I was looking up at the stately cedars when the child spoke out suddenly, "How I wish I was a cedar." What better compliment can a cedar be paid than the words of that child.

I believe that the serene beauty of the cedar must have reached the innermost recesses of the heart of that innocent child, making her utter those words.

It is interesting to note, coincidentally, that the child's name, Naoko, means "straight" or "honest child" in English, and the Japanese cedar, "sugi" in Japanese, is homophonous with "sugu" which means straight.



Close-up of the top of a table made of cedar.

Cedars at Koyasan, mountain-top sanctuary of the Shingon school of Buddhism.

Cedars growing and being seasoned in Kitayama, Kyoto.

Cedars near a shrine in Ibaraki Prefecture. As old as 600 years, a circumference of 4 meters (over 13 feet) is fairly common.

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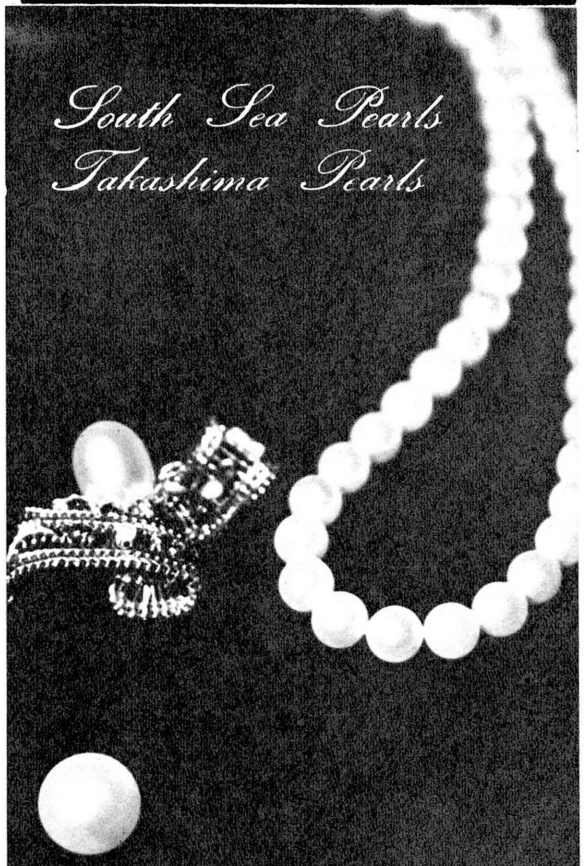

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JAPAN'S SPORTS CARS.

SPEEDING FROM BIRTH TO YOUTHFUL MATURITY

By SHIZUO TAKASHIMA

The Datsun Fairlady.

If one were to be told that the first Japanese passenger car appeared in the year 1907, he would probably not believe it. But, it is a fact, and it was one year before Henry Ford presented his now-famous Model T that the first Japanese automobile made its debut.

It was the Takuri model, and just 17 were made during the first year. The first customer was Prince Arisugawa, one of the nation's pioneer motorists. The car was a water-cooled, horizontally-opposed, two-cylinder car with a two-cycle engine developing 12 horsepower. It seated four persons and, considering the times, it was a fine car.

Although the history of the Japanese automobile industry is relatively long, its development has not been as great as may be expected from its beginnings. There were many pioneers in the automotive field who designed and tried to make and sell cars on a commercial basis, but most of them were unable to succeed beyond the production of prototype cars. Prior to World War II, the only car which was mass produced was the

The Isuzu Bellett 1600GT, with disc brakes, individual suspension for all wheels and ample head- and leg-room.

Datsun, forerunner of today's Bluebird. Even at that, the monthly output was only between 700 and 800 units in the peak years of 1937-38.

Japan's automobile industry developed mainly on the strength of truck production. This was true even after World War II. The Occupation Forces allowed the industry to produce only trucks and limited production to 1,500 units per month. Production of passenger cars was strictly prohibited.

It wasn't until October, 1949, that this restriction was lifted. However, the condition that only small-size passenger cars be manufactured was imposed. Mass production of the Datsun 110 and the Toyopet Crown began in 1955; before that the Japanese people had to ride on scooters and motorcycles, or depend on public conveyances.

Development has been nothing short of phenomenal since then. Production has increased annually by 20 per cent. Today, Japan produces more than one million cars each year, ranking fifth in the world after the United States, West Germany, England and France.

Exports were not large at first but as recognition of the good quality of Japanese-made automobiles spread, exports rose and are now being made to countries all over the world.

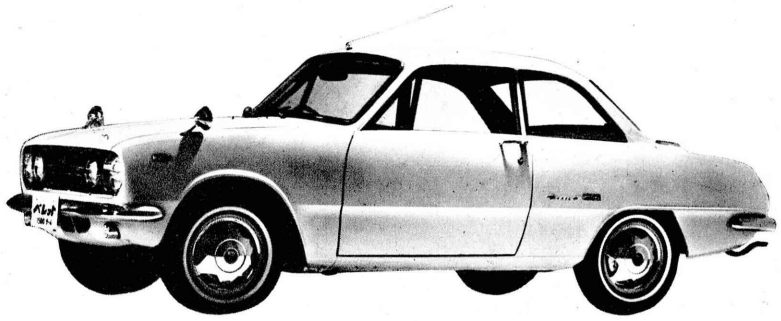
Attitudes Towards Cars Hindered Development of Sports Cars

During the days when Japan was lagging behind the other advanced countries of the world in technology, the automobile was imported to this country as a means of transportation and as a status symbol.

To the poorer people of Japan, the automobile was a luxury far beyond their reach. The automobile, symbol of wealth and power, was a vehicle in which a wealthy man sat, relaxed, in the rear compartment and his chaffeur sat, working, in the front. More than a glass panel kept them apart. Under such circumstances, it was impossible for sports cars to become popular.

The situation was quite different in Europe, where German, French, British and Italian auto makers keenly felt the need of having the public recognize the excellence of their products. As one means to attain this recognition, they chose racing. In order to win races, it was necessary to produce cars of high caliber. Thus, the racing car was created for the sole purpose of competing in and winning road races. And, an intermediate form—a car combining the features of racing cars and passenger cars—made its debut. Racing cars and the races themselves contributed greatly, as they still do, to the popularization of both this intermediate form and ordinary passenger cars. Advances in automotive engineering made while building racing cars were utilized in the production of passenger cars, and the owner of, say, an MG sedan, could feel a vicarious joy when an MG racing car won a race.

While the passenger car occupied the most important position for overland transportation, racing became one of the most thrilling and attractive of sports. But in Japan, racing



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did not become popular as a sport as there was neither demand nor necessity for it. Therefore, even in the past few years, when the automobile began to become really popular among the general public in Japan, automobile races were introduced in a fashion similar to that used when golf and bowling were introduced.

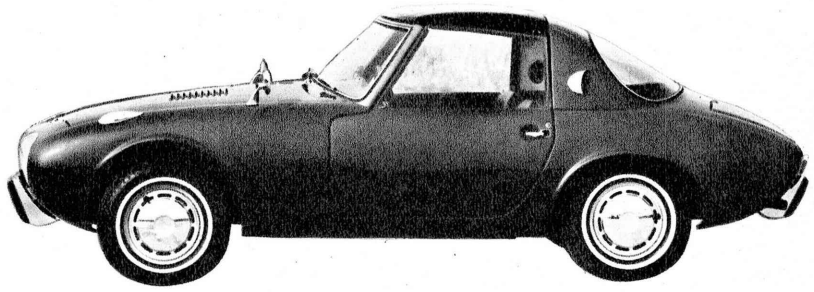
Although Japan now produces more than one million motor vehicles of all types a year, only about 30 per cent of this figure is accounted for by passenger cars. The remaining 70 per cent are trucks and buses. Regarding the production of commercial vehicles, Japan's output is second only to that of America, indicating that there is a good foundation for future growth.

The goal of Japanese car makers is to boost passenger car production to at least 80 per cent of their output, a percentage comparable to that of leading countries. This has not been realized as yet because Japan has been forced to concentrate on building buses as the most efficient means of providing transportation for the public and trucks to help keep the economy functioning smoothly. This stage, however, is a transitional one and is not expected to last much longer. The growth of the Japanese economy and rise in national income are factors which will bring about a shift toward increased production of passenger cars.

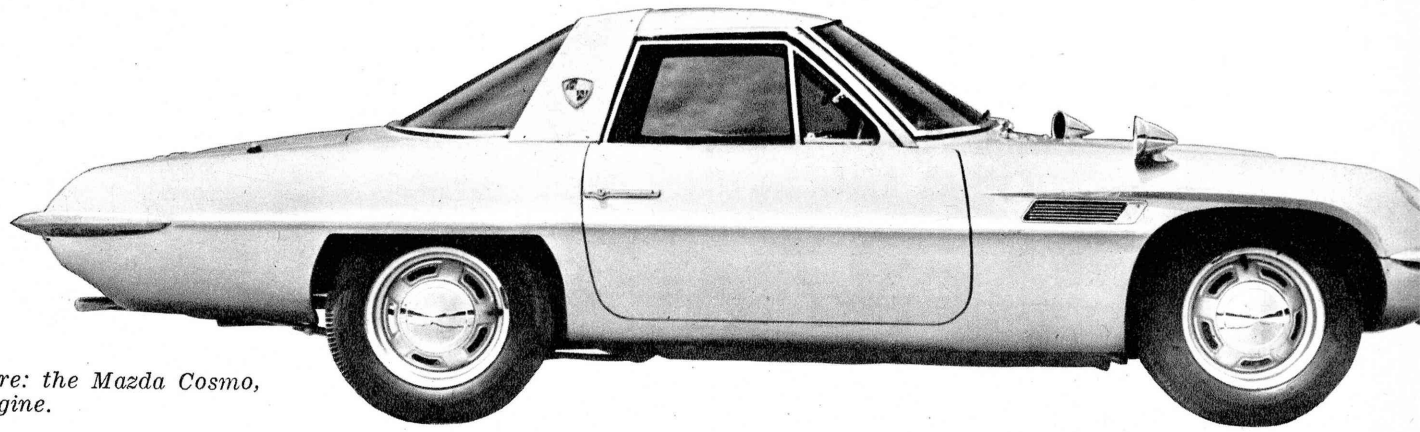
Production of passenger cars has increased at a phenomenal rate in recent years. In 1961, 245,500 passenger cars were produced, but in 1963 production was 307,830 units. With 1961 production as an index of 100, the 1963 index is 152. Is there any country which can match such a gain? The passenger car has become the public's favorite means of transportation. And, there are indications that the sports car will soon be very popular in Japan.

Japan's Grand Prix Motor Race

An epoch-making event in Japan's motor racing circles took place in the spring of 1963. It was the first real national automobile race, held at the Suzuka Circuit in Mie Prefecture.



The Toyota Publica, which made its formal debut at the Tokyo Motor Show in late 1964.



Japan's car of the future: the Mazda Cosmo, with a rotary-piston engine.

The race was sponsored by the JAF (Japan Automobile Federation) which is a member of the FIA (Federacion Internationale de'l Automobile) and was run according to the rules of the International Sporting Code.

The race was named the Japan Grand Prix, but it was not a Grand Epreuve where championships are involved. It was a national event, but several foreign drivers and sports cars participated. There were two different races—a sports car race and a production car race.

The race resulted in numerous problems. For example, although the race was supposed to be an amateur sport, the manufacturers of the cars which were in the race utilized the race as a means of publicizing their products. However, the fact that it was first race of its kind ever held in Japan contributed much toward the popularization of motor sports among the general public.

The Japan Grand Prix was held again in 1964. Participating auto makers incorporated improvements made for the race cars in their regular models, which were displayed at the Tokyo Motor Show last autumn.

Because bumpy, poorly paved roads were the rule rather than the exception in the past, Japanese cars were built with durability foremost in the minds of the designers and engineers. Especially after the Japan Grand Prix races, however, lighter cars which can deliver good performance and yet are durable have been produced. This has been a great advance. Highway construction is proceeding at a rapid pace in Japan, and there are already highways which may be favorably compared with the Autobahn of Germany, the Auto Strada del Sole of Italy and the M1 of England, and cars are being built with these new roads in mind.

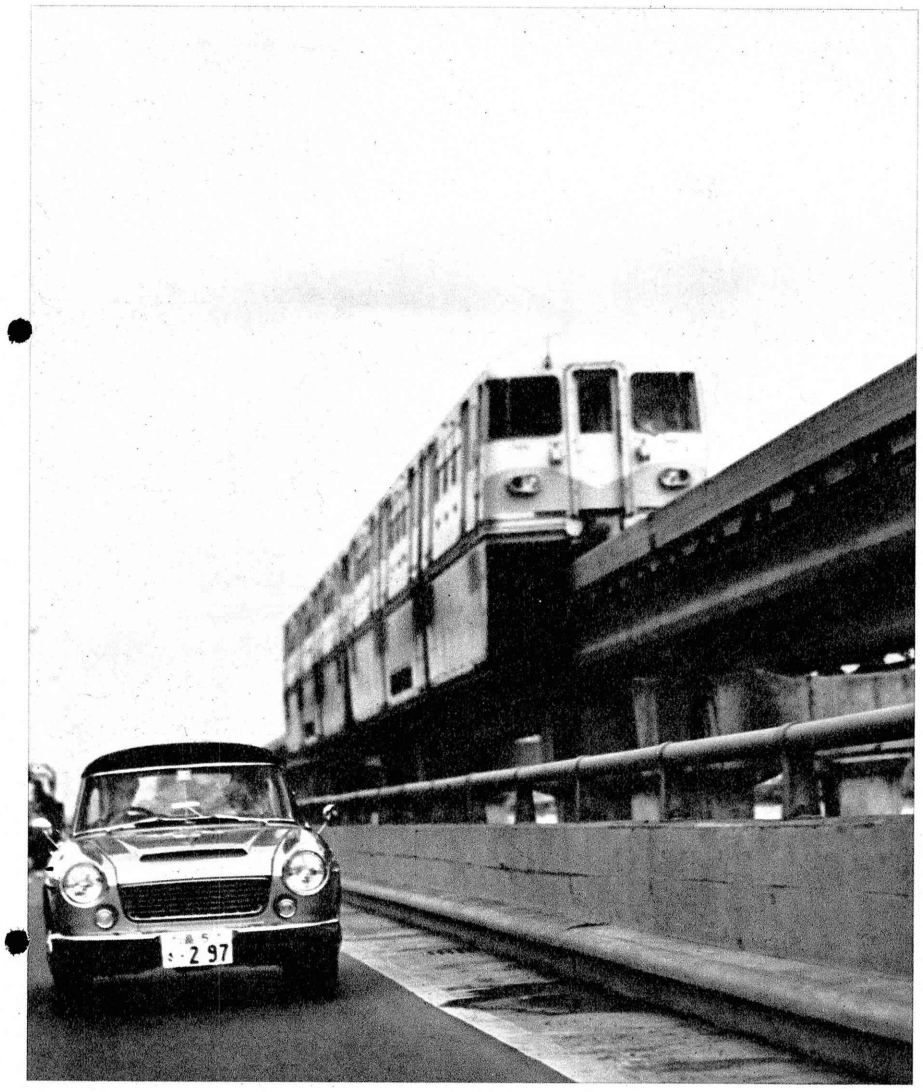
Japanese Sports Cars

Two types of sports cars are being produced in Japan at the present time. One is the pure sports car and the other is the tuned-up touring car.

The first pure sports cars were not like racing machines but resembled grand touring cars which could be used for practical purposes as well as for sports car racing. The car representative of this type is Nissan Motor Company's Datsun Fairlady. This car is being exported to the United States under the name of Datsun Sport 1500 and has been well received.

The Datsun Fairlady has been patterned after British-made cars and is a four-cylinder, two-carburetor 1,488cc car equipped with an 80 horsepower engine. It is an open two-seater with a top speed of 155 kilometers an hour (96 mph). With respect to acceleration and road-holding ability, the Fairlady may be favorably compared with the same type of sports car made in Italy and England. In Japan it is priced at the equivalent of $2,400 or £850, about the same as the domestic price of Italian and English sports cars of the same type.

There is another type of sports car which is now being mass produced—the small-sized sports car, as epitomized by the Honda S600. This car has already done well in races and



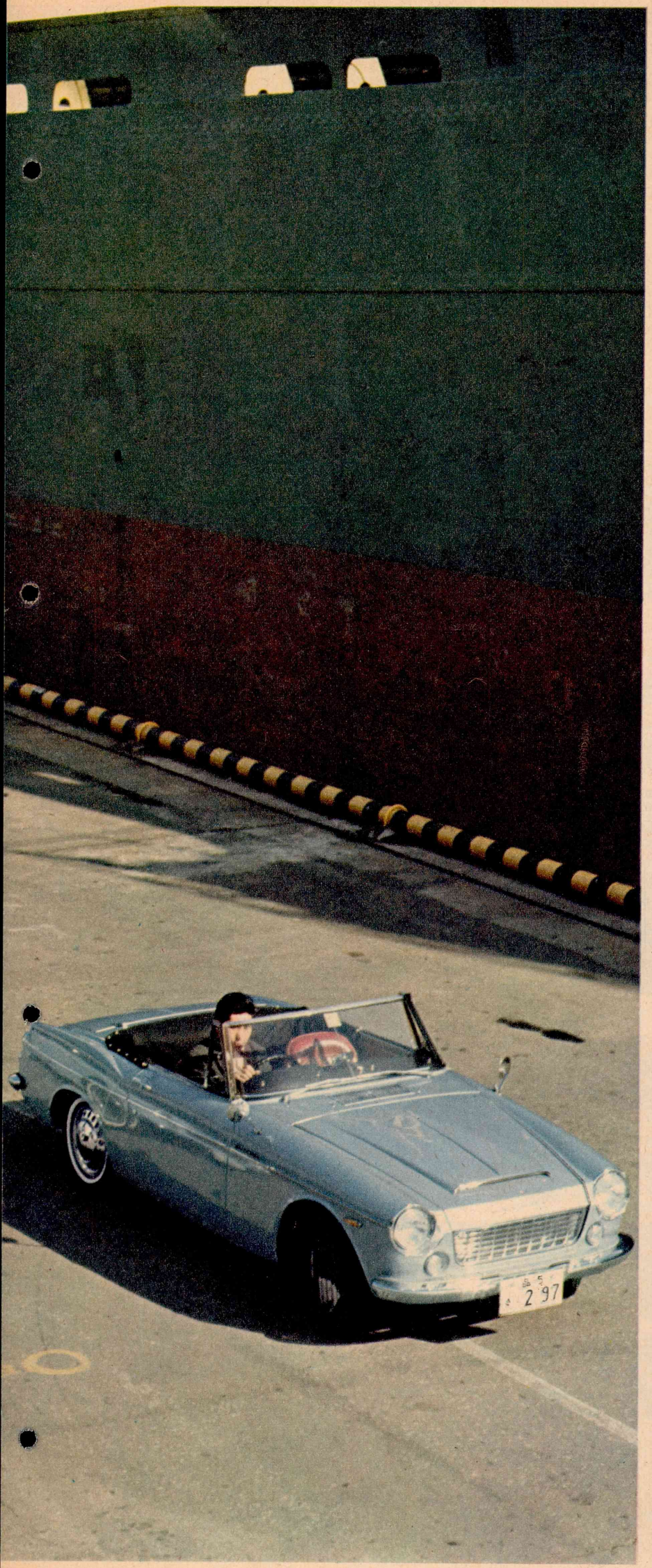
The Datsun Fairlady, first Japanese sports car to be exported in quantity.

The Contessa 1300 Coupe.

Prince Motors' Skyline 1500GT. This model took the top 8 places in T-5 Touring at the Japan's Second Grand Prix.

The Isuzu Bellett 1600 GT.

The Honda S600.



The Datsun Fairlady.

The Honda S600.

has gained a good number of loyal followers in both Japan and abroad.

The engine displacement is only 606cc, but it has four cylinders, double overhead camshafts and four carburetors, the same as a racing machine. It develops 57 horsepower. Although small, the open two-seater is capable of a maximum speed of 145 kilometers an hour (90 mph). With respect to acceleration, the Honda is comparable to a 1,000cc sports car of British make. Independent coil spring suspension is used throughout and there are a number of innovations developed by Honda's top-notch technical staff.

The Honda S600 captured the winner's prize in the 500-kilometer race for 1,000cc cars at the GTI championships held at Nurburgring, Germany. The car is being sold in Japan for the relatively inexpensive price of the equivalent of $1,425 or £510 and is quite popular among the younger generation in Japan.

Two more sports cars are will soon join the ranks of pure sports cars in Japan. They are the Publica Sport (tentative name) manufactured by the Toyota Motor Company and the Mazda Cosmo, produced by the Toyo Kogyo Company.

The Publica Sport is a small-sized sports car with a unique body. Details have not been announced yet, but it is said to be an air-cooled, two-cylinder car with twin carburetors and to be capable of a maximum speed of 150 kilometers an hour (93 mph). It will have a plastic roof which can be removed and stored in the trunk.

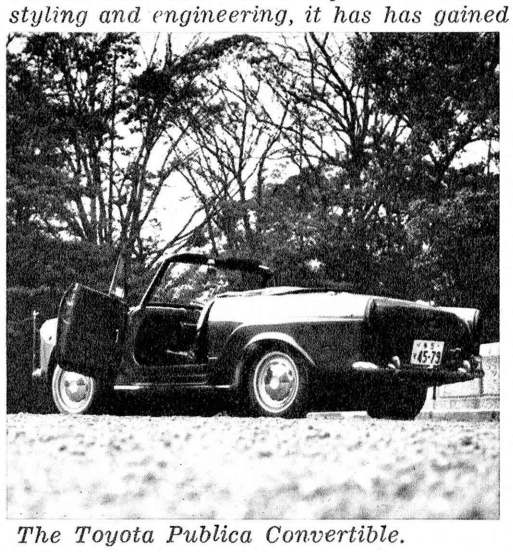
The Mazda Cosmo is a two-seater coupe which is currently in experimental production. It will be equipped with the recently-developed rotary piston engine now being produced in Japan with the cooperation of NSU Vankel, Germany. When this car is placed on the market, it will be the second rotary piston car available anywhere, after the Vankel Spider. The engine is compact and light, and its construction is simpler than an ordinary engine as less parts are needed.

The second category of sports cars is the touring saloon, which is a tuned-up touring car. Representative of this type is the Isuzu Bellett 1600 GT. This car was produced by converting the Bellett 1500 into a four-seater coupe and tuning up its engine. The engine is a four-cylinder, twin-carburetor, 1,579cc displacement engine developing 88 horse power. It has a top speed of 160 kilometers an hour (100 mph). This car is equipped with an independent rear suspension and front disc brakes. Its domestic price is the equivalent of $2,580 or £930.

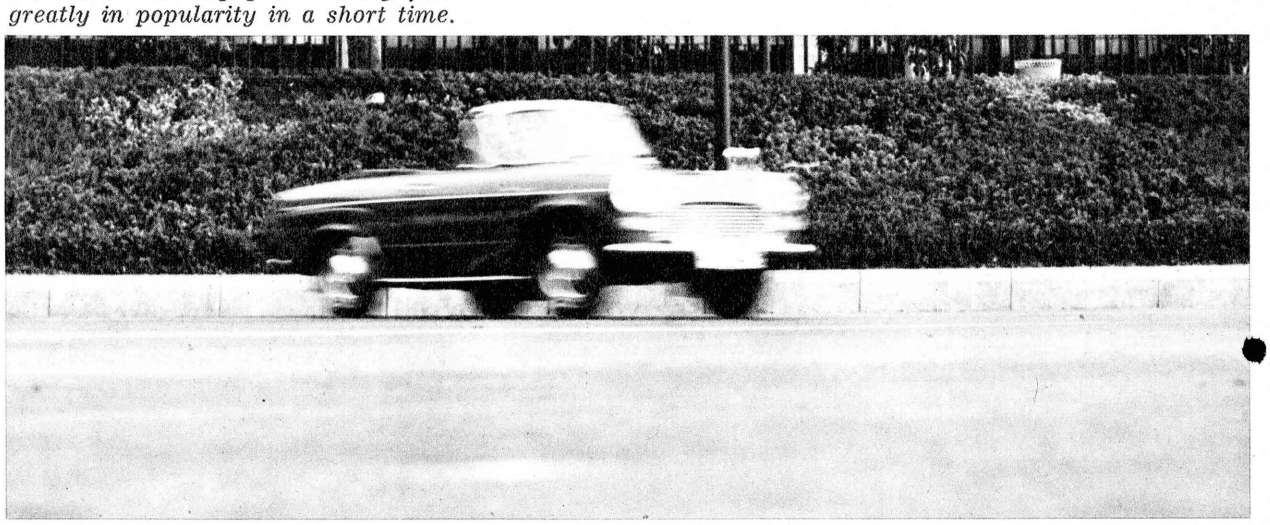
Similar to the Bellett is the Hino Contessa 1300 Coupe. This is a modification of the Contessa 1300, which has its engine installed in the rear. The body was designed by Giovanni Micherotti of Italy. Its engine has four cylinders, twin carburetors, and displaces 1,251cc. It is capable of a speed of 145 kilometers an hour (90 mph). It is equipped with front disc brakes. The domestic price is the equivalent of $2,360 or £850.

The speediest sports saloon in Japan is the Prince Skyline GT. The Skyline belongs to the 1500cc class but is equipped with the

The Honda S600. Less expensive than the Datsun Fairlady yet boasting fine styling and engineering, it has has gained greatly in popularity in a short time.



The Toyota Publica Convertible.



engine of a Gloria Super 6 and can attain a speed of 170 kilometers an hour (106 mph). The engine has six cylinders, a single overhead camshaft and displaces 1,988cc. It is rated at 150 horsepower. This car is a comfortable four-door sedan which can accommodate five people. Its domestic price is equivalent to $2,450 or £885.

Another new model in this category is being manufactured. It is the Daihatsu Compagna Spider whose body was designed by Italy's Alfred Vignale and which is based on the Daihatsu Compagna Berlina, which is already on sale. The roof of the car can be removed, converting it into a four-seater convertible. It is equipped with a four-cylinder, 960cc engine capable of producing 41 horsepower and attaining a speed of 140 kilometers an hour (87 mph).

Conclusion

Japan's sports cars are still in an early stage of development, but with the construction of modern highways, it will not be long before the young men and women of Japan will be enjoying rides in new models of sports cars. Just as a miraculous development has been witnessed in Japan's automobile industry, it will not be long before Japan will also become one of the world leaders with respect to sports cars.

The Honda S600.

The Datsun Fairlady.

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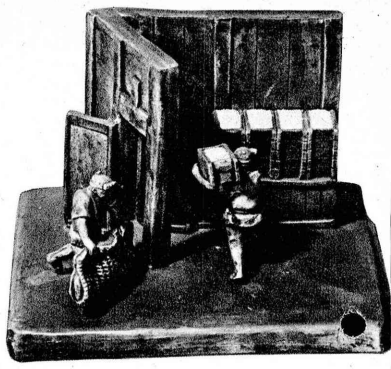
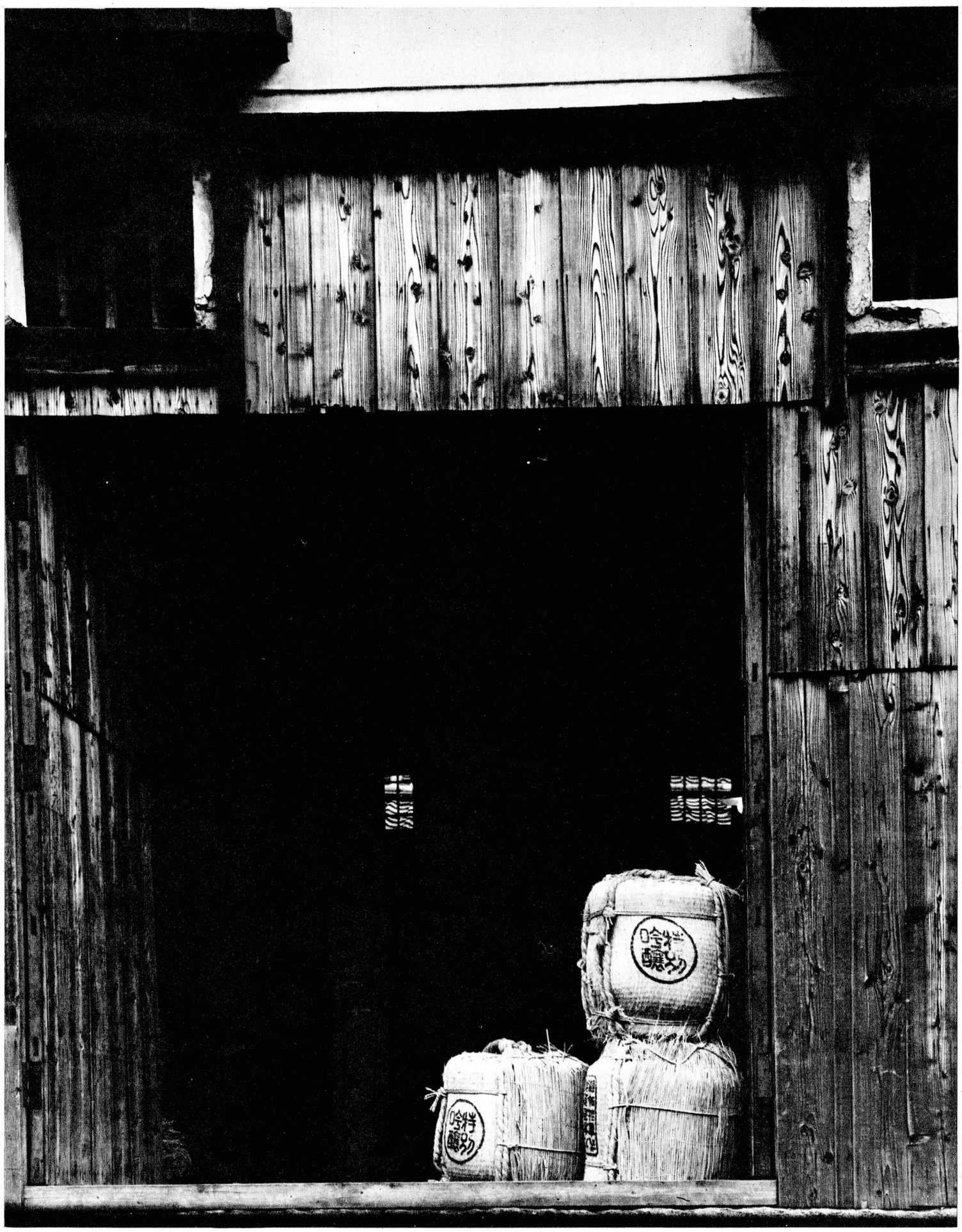
SAKE, A DRINK FIT FOR BACCHUS





Kegs about to be shipped out: a Fushimi street scene.

Bacchus is said to have travelled as far as India, teaching men how to cultivate the grape vine. That he did not reach Japan is apparently proven by myths which tell of incidents involving sake and the absence of those concerning wine.

Just the same, there is a Japanese diety of sake who is enshrined at a number of shrines throughout the country. It is not sake drinkers but rather brewers who pay homage to him. The biggest such shrine is the Matsuo Taisha in Kyoto and accordingly one may see rows of sake barrels and bottles there. The custom of dedicating part of one's production to the nearest shrine of the sake diety originated long ago but in recent years offerings of sake have been replaced by financial contributions while the presentation of barrels and bottles is continued as a gesture.

Even today, when sake brewers visit such shrines they scoop up some water from the well within the shrine's precincts and bring it home, where they sprinkle it on the water which they use to make sake.

More than 90% of sake sold is bottled in one-sho bottles, which hold 1.8 liters (3.18 pints).

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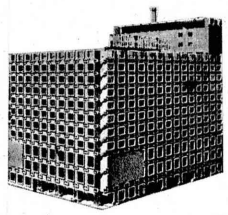

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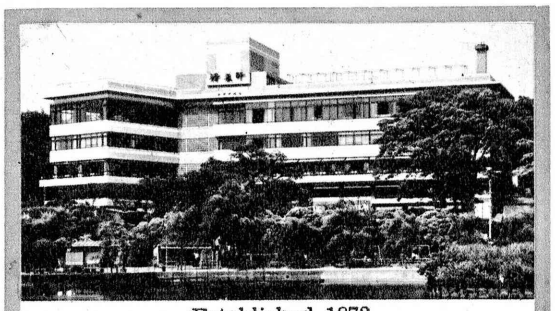

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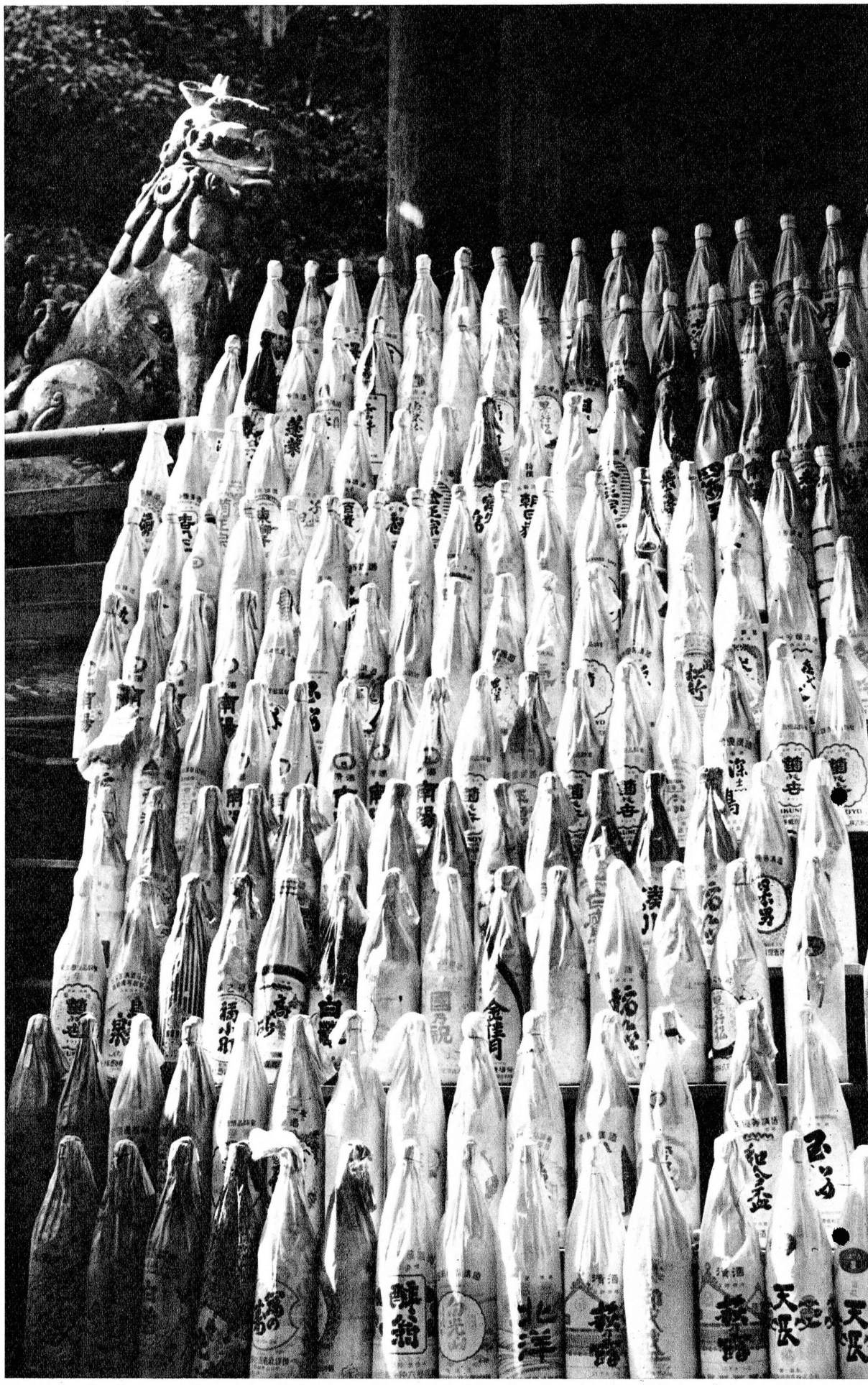
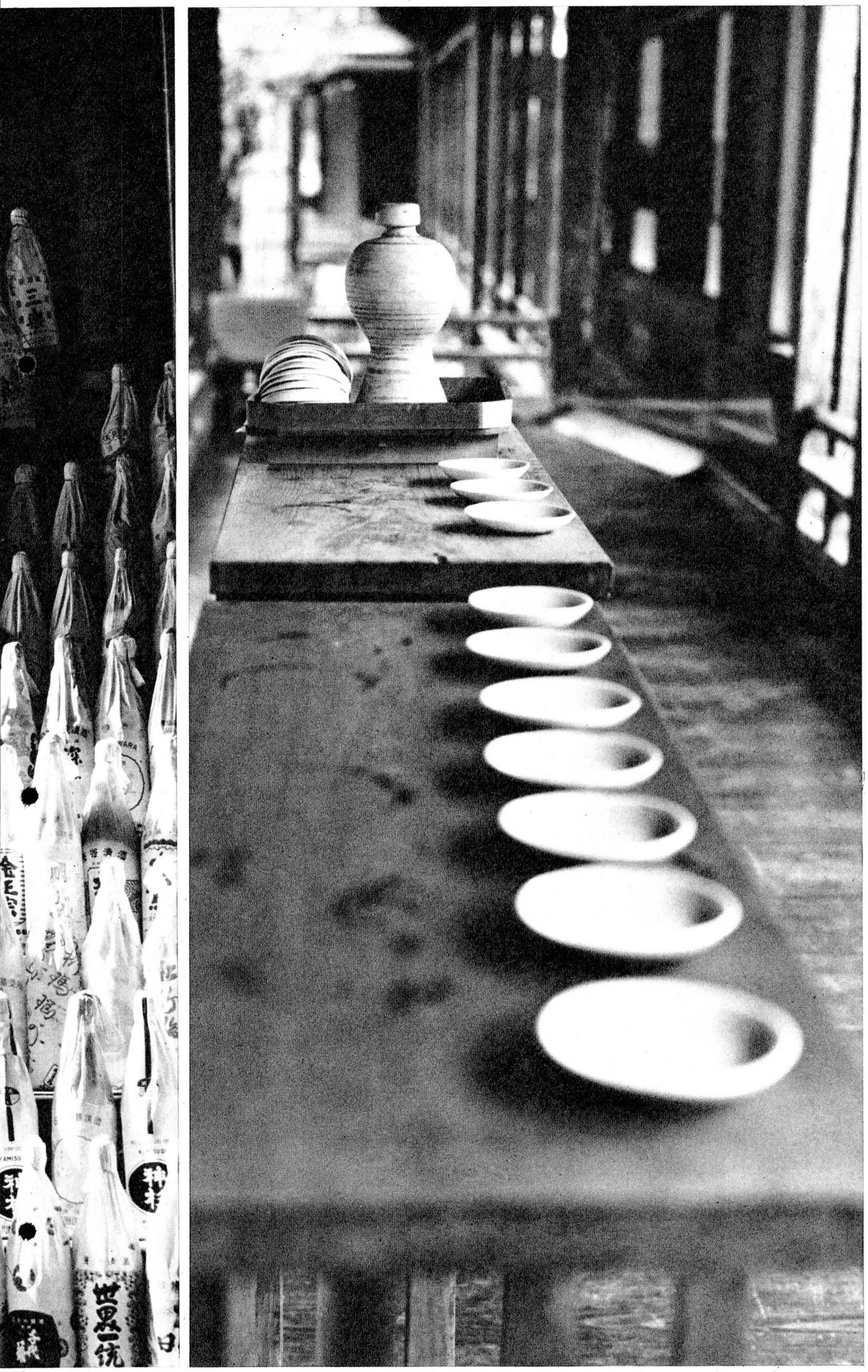
Not only have poets sung the praises of sake since the eighth century, but sake even figures in the Japanese myth which corresponds to the story of St. George and the dragon. Japan's oldest history, the Nihon Shoki, compiled in 720, includes an account of how the god Susano-o-no-mikoto, the brother of the Sun Goddess, Amaterasu-o-mikami, slew an eight-headed dragon after getting it intoxicated.

The sake which aided Susano-o-no-mikoto to kill the dragon and the sake which poets wrote of was not the same in appearance as today's sake. It was not clear like the sake of today but rather murky, and undoubtedly tasted differently as well. Only since the eighteenth century has sake tasted as it does now. The basic method of brewing sake has not changed much since then, although there have been technological advances and the quality of rice has been improved.



Bottles of sake from brewers all over the country, dedicated to the sake diety at Matsuo Taisha Shrine, Kyoto.



Shallow cups of sake offered to the enshrined diety each morning.

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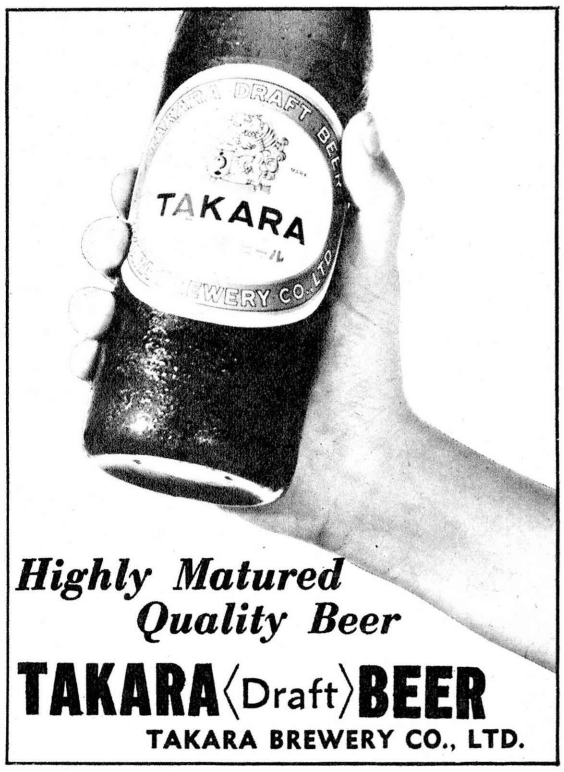

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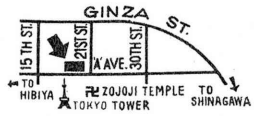

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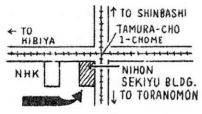

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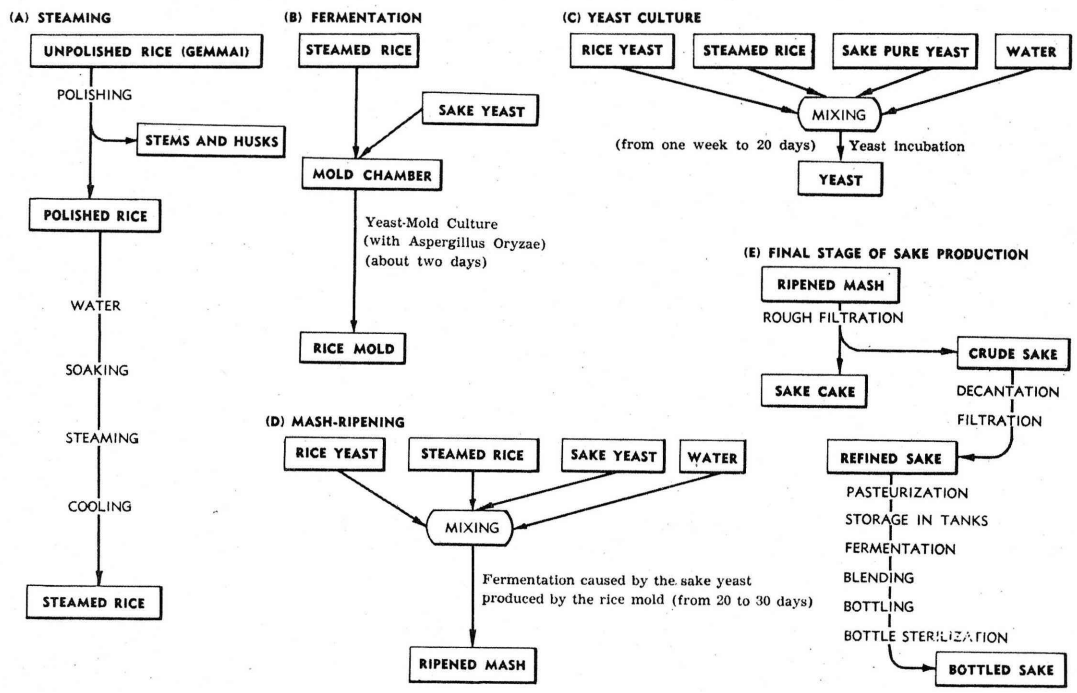
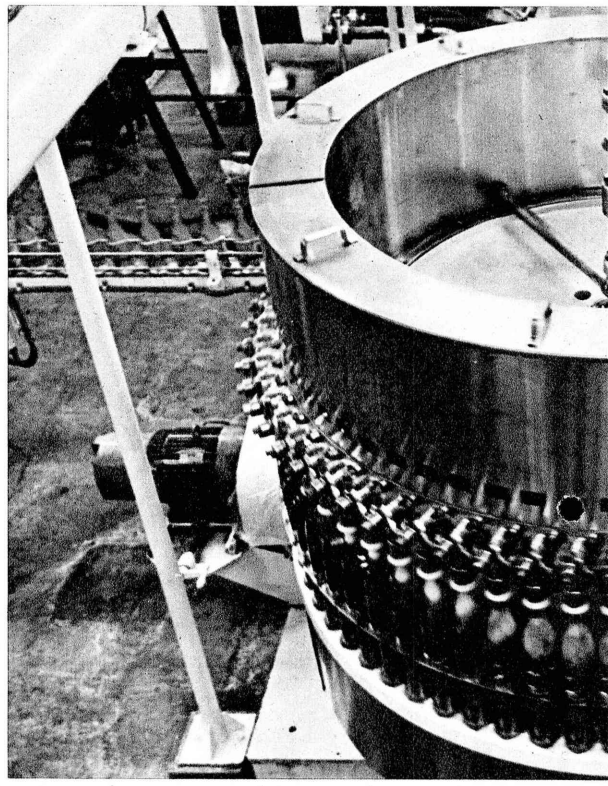
The Brewing Process

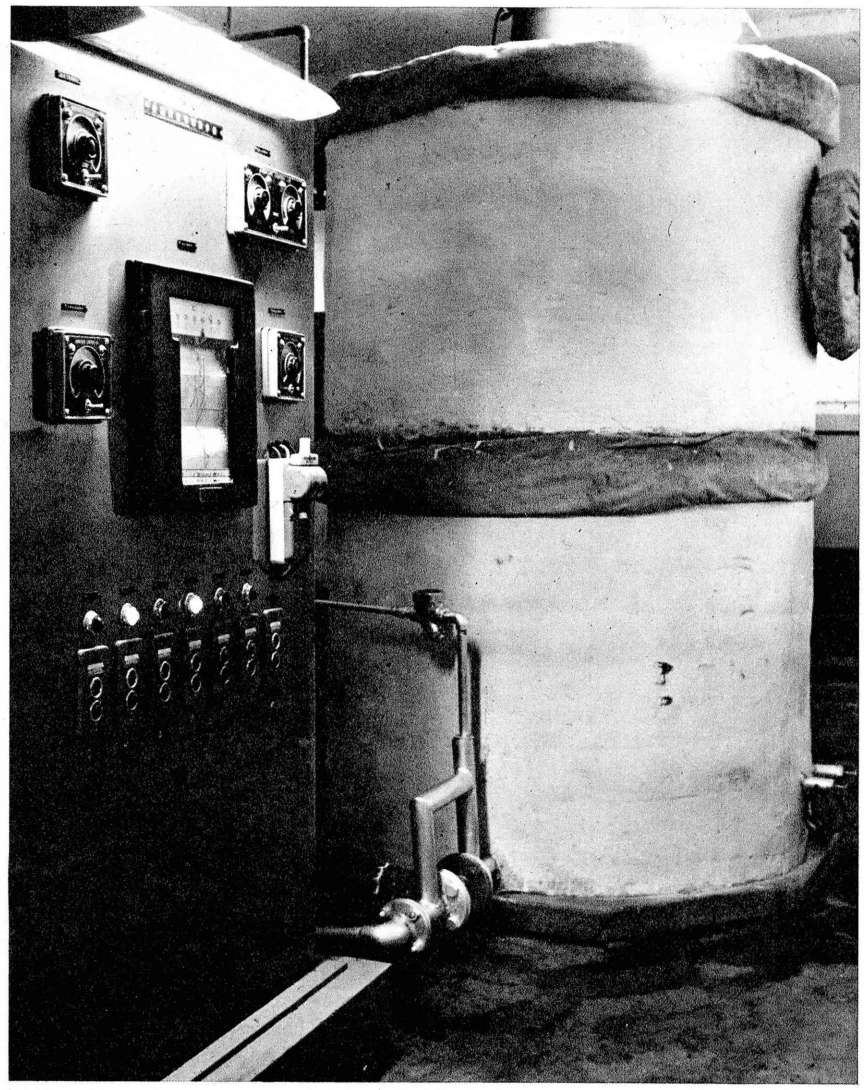
How, then is sake made today? Basically, there are five steps: steaming the rice, making the yeast mixture, fermenting the rice, making unrefined sake and making refined sake.

Work begins following the November rice harvest and generally lasts four months, until March. Mid-January to mid-February is the busiest time, and coincides with the coldest weather of the year. Yet, the cold temperature is welcomed, as it keeps the bacteria

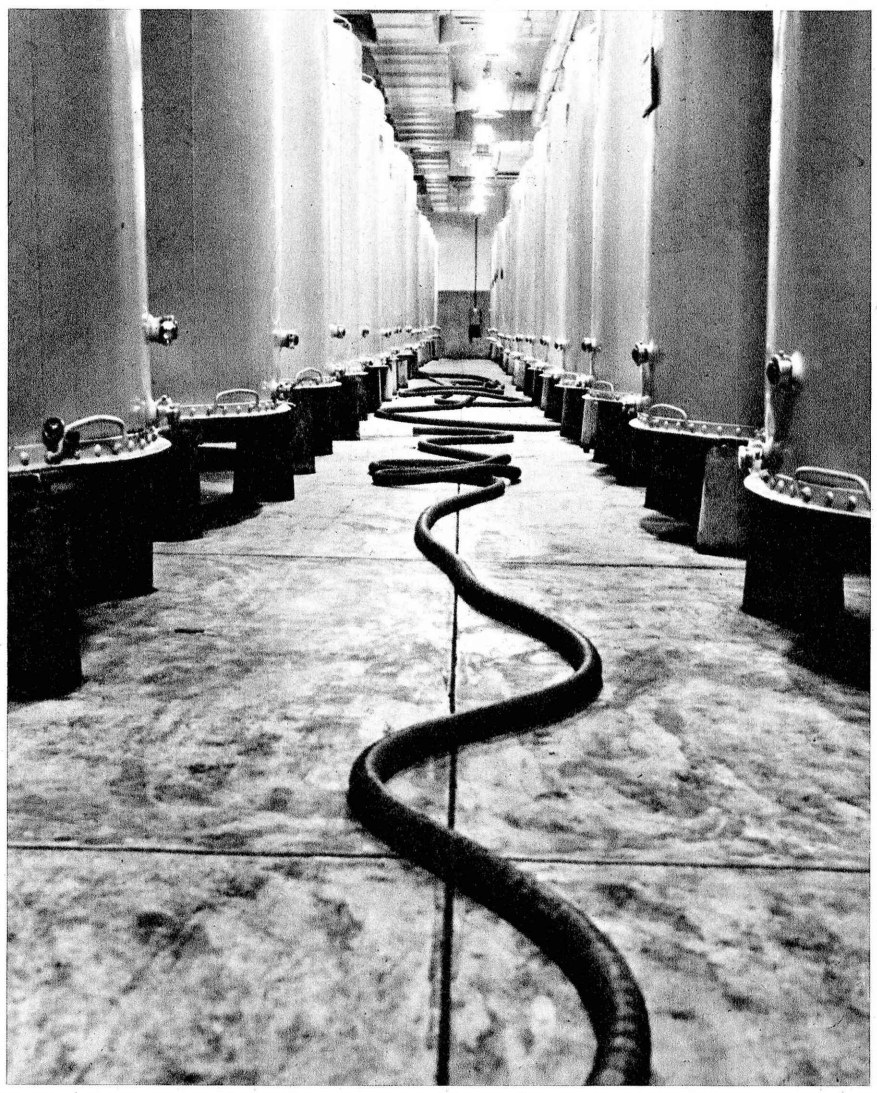
Chart Showing Process of Making Sake Used by Modern Sake Breweries







Tank where rice yeast is cultured.

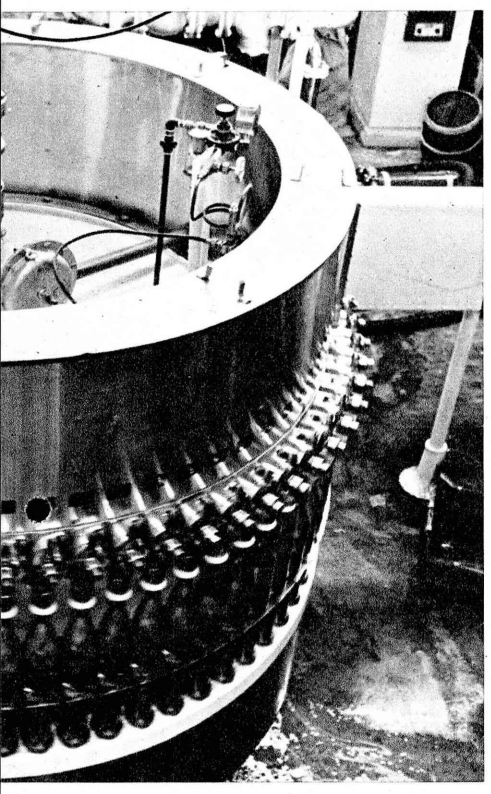


Storage tanks.

content of the air low and keeps the bacteria which are present at a low level of activity. This in turn prevents the spoiling of the unrefined sake. The larger brewers now have air-conditioned plants which permit brewing to be carried out throughout the year, but even in these cases the process is basically the same.

Good Rice & Good Water Essential

Since the principal ingredients are rice and water, breweries have tended to concentrate in areas where the best quality of both are readily available. In both Nada and Fushimi, the preferred rice is from the Settsu Region of Osaka and Hyogo Prefectures. Grains of this rice are both larger and softer than of ordinary rice. Scientists have found that the water which is considered to be best contains a high percentage of phosphate and potassium; this abets the growth of yeast. Water which is chemically identical to the natural water in this respect has been produced in laboratories but is not as good as natural water for making sake.



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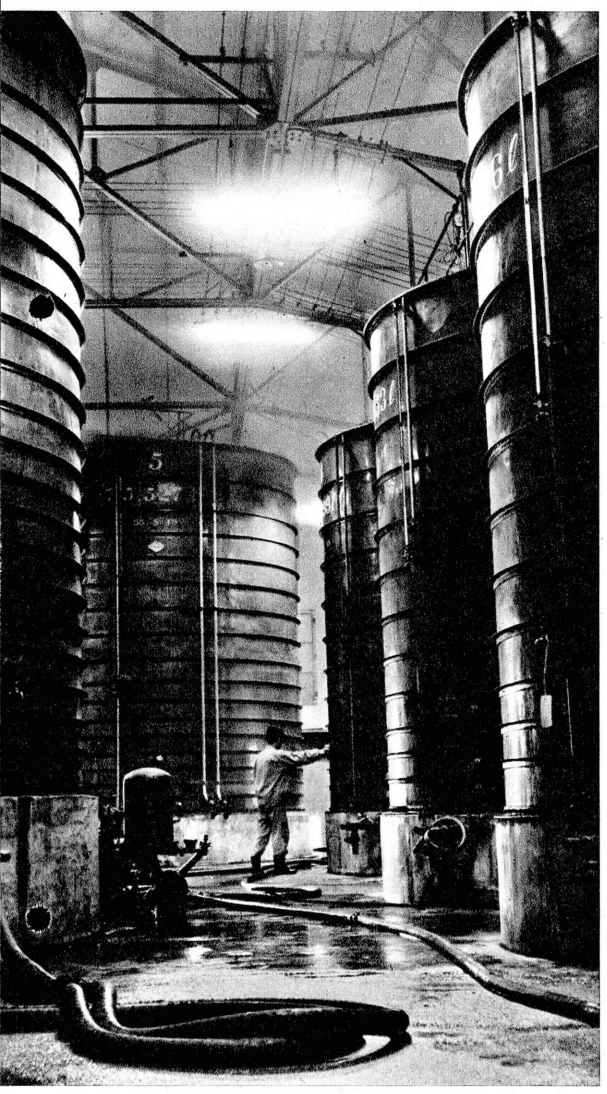
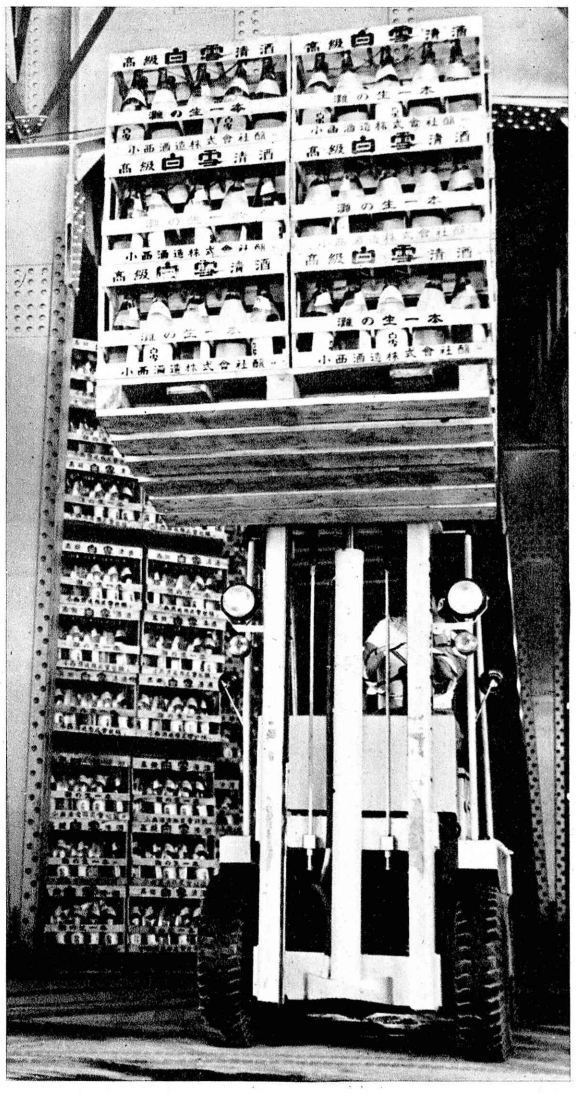


Tanks where sake is blended.



Fork lift moving cases of bottled sake.

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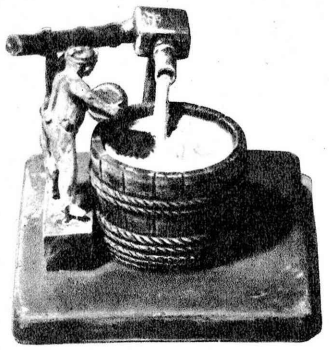

Nada and Fushimi

The two districts in Japan most famous for the quantity and quality of Japanese sake they produce are Nada on the outskirts of Osaka and Fushimi in Kyoto. Both areas have had easy access to rice and water of the finest quality for centuries, and scores of centuries-old buildings where sake is made remain in use today in both areas. When one walks through the sake-making districts today, the resultant impression is unusual indeed.

The key elements of the cityscape there are the orderly pattern of the "sakagura," literally, "sake warehouses," the plaster walls and wood of which the buildings are made, the small windows and, from an elevated vantage point, the tiled roofs.

The buildings' characteristics are determined by the requirements of the sake-making process. The buildings are used to make sake during the winter months and the sake is stored from spring to autumn. During this time it is imperative that the external environment not be permitted to influence the sake; temperature is of particular importance. The thick walls help maintain a constant and cool

Sakagura or sake breweries in Fushimi.

interior temperature even when the temperature outside soars.

The atmosphere of Nada and Fushimi impels one to ask about seeing the interior of a building or two, but one is invariably rebuffed, at least at first, by the sake-makers.

One brewer had this to say about professional secrecy: "Even if the same brushes, colors and canvas are used, different people will paint different pictures of the same object. Even if rice and water of the same quality is used by different brewers, they will not produce identical sake. These men have acquired great technological know-how through their long experience and the traditions which have been handed down to them from previous generations. The sake they make has individuality. Thus, they—we—don't want this technical knowhow to leak outside via people who have been invited into our breweries." Given this desire for secrecy, walking through the Nada or Fushimi areas, one feels an air of mysticism.

Behind walls such as these in Fushimi are kept secrets of generations of sake makers.

A GROWING BANK IN A GROWING MARKET

The Japanese economy has shown a remarkable growth in recent years. Especially this is true of the important central industrial zone situated around Nagoya. It is in this city that the Tokai Bank has its Head Office, and in this prosperous and growing area that much of the Bank's business activity is focused.

With good road, rail and port facilities and ample land and water available for industry, this district, which is one of the principal mainstays of the economy of Japan, is expanding rapidly. Apart from being the center of the large textile trade, the developments in more recent years cover iron and steel works, oil refineries, petro-chemicals and automobile and associated industries, the progress of which has been spectacular.

The Tokai Bank's network of branches, 180 in all, is spread throughout Japan, from Hokkaido to Kyushu, and there is also a branch in London. But the main concentration is in the Nagoya area, and it is for this reason that we are better able, than any other bank in the country, to offer an efficient service to whoever trades, or contemplates trading in this part of Japan.

Last, but by no means least, the bank ranks fifth largest in Japan in terms of deposits which, at the 31st March, 1964, totalled ¥860,390 million.

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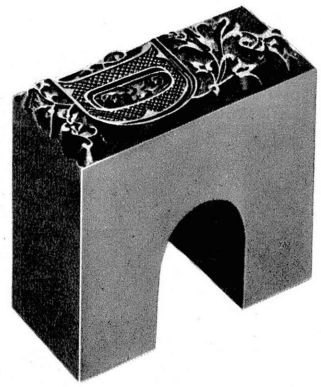

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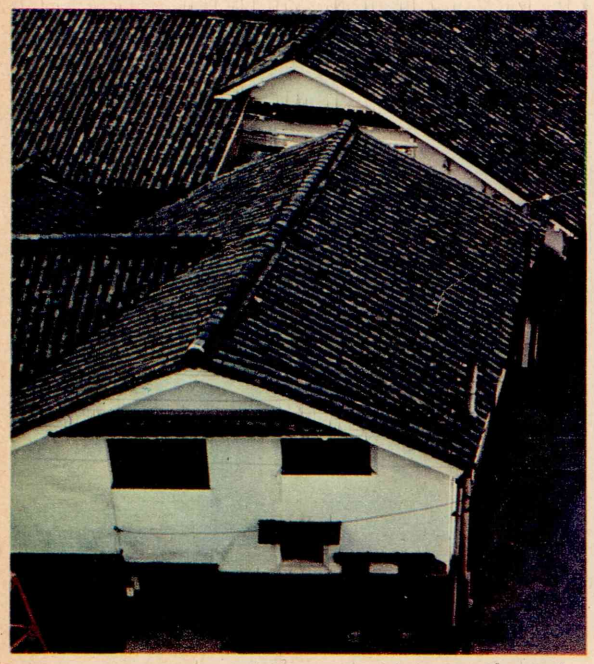
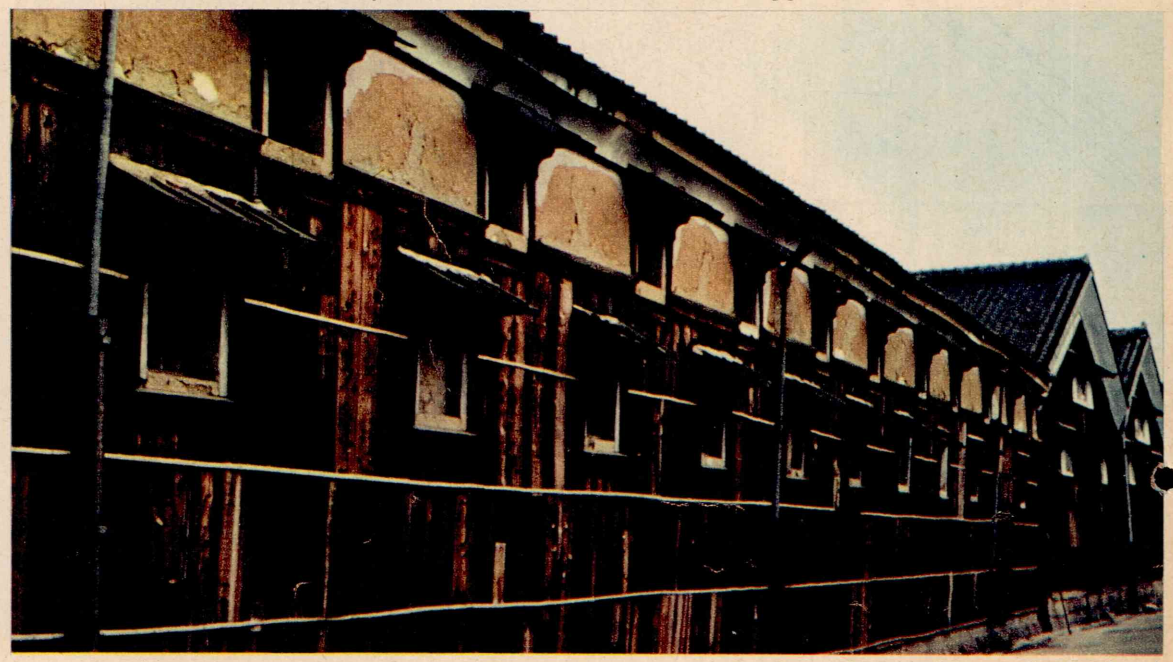
Kegs of sake dedicated to the Matsuo Taisha Shrine, Kyoto. Each bears the trademark of a sake maker on the straw wrapper.



Aerial view of sakagura in Nada.



A long sakagura in Fushimi.

One-third of Alcoholic Drinks Downed in Japan: Sake

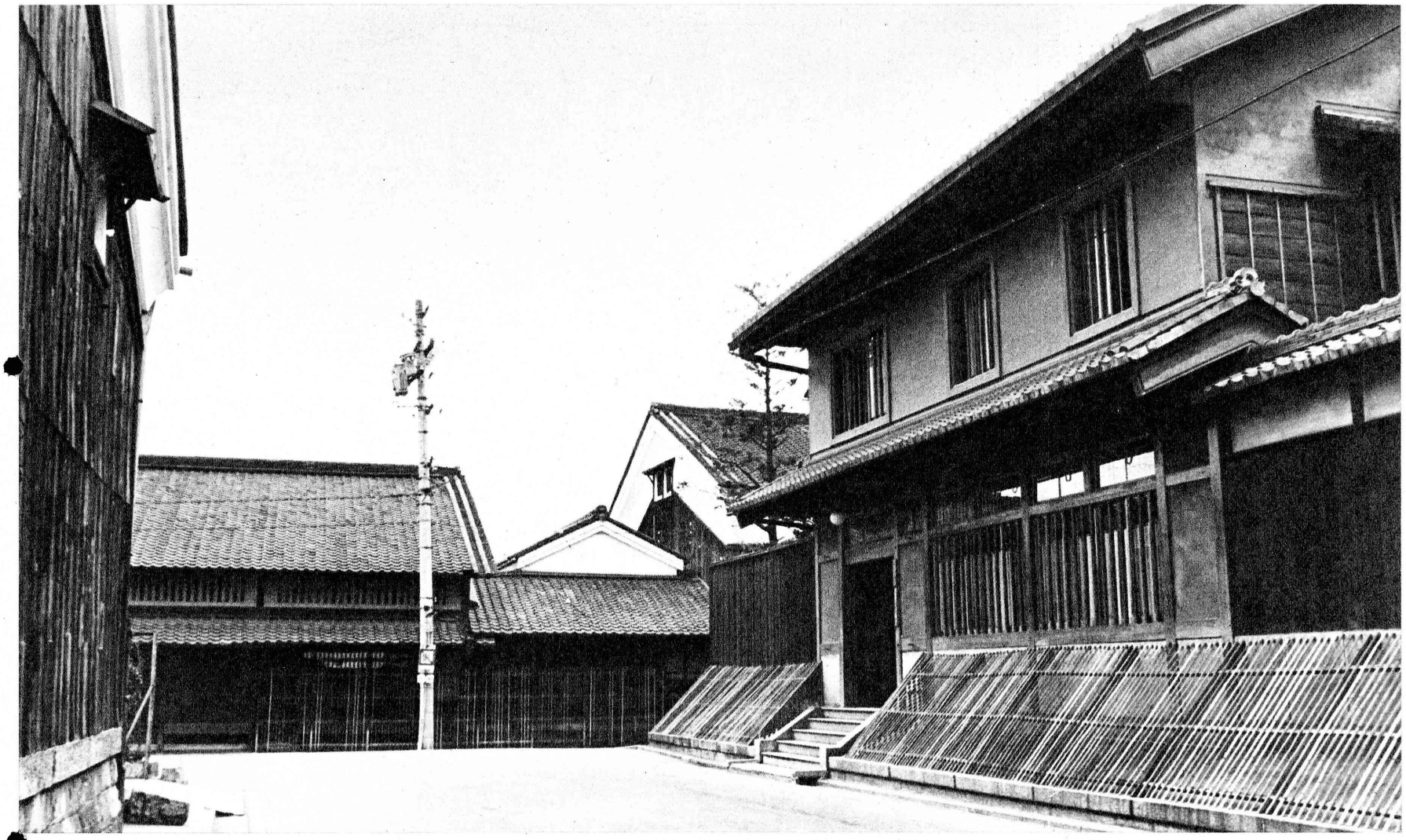
Sake continues to be favored by a large percentage of the population, despite annual increases in the consumption of beer and other drinks. Since 1953, beer has been the leading drink in Japan in terms of volume consumed annually and revenue, but between April 1963 and March 1964, the volume of sake consumed was 1,074,715 kiloliters (283.7 million U.S. gallons or 236.4 U.K. gallons), an increase of nearly double that of five years before. This was about one-third of all alcoholic beverages consumed in Japan in 1963.

Purists may complain of such exotic innovations as the sake martini, but in such forms, although especially in unadulterated form, sake is being enjoyed by growing numbers of drinkers overseas. While Japanese consumption reached a new high in 1963, so did exports. A total of 743 kiloliters (196,150 U.S. gallons, 163,460 U.K. gallons) were exported, chiefly to the United States, Hawaii, Canada and Southeast Asian countries.

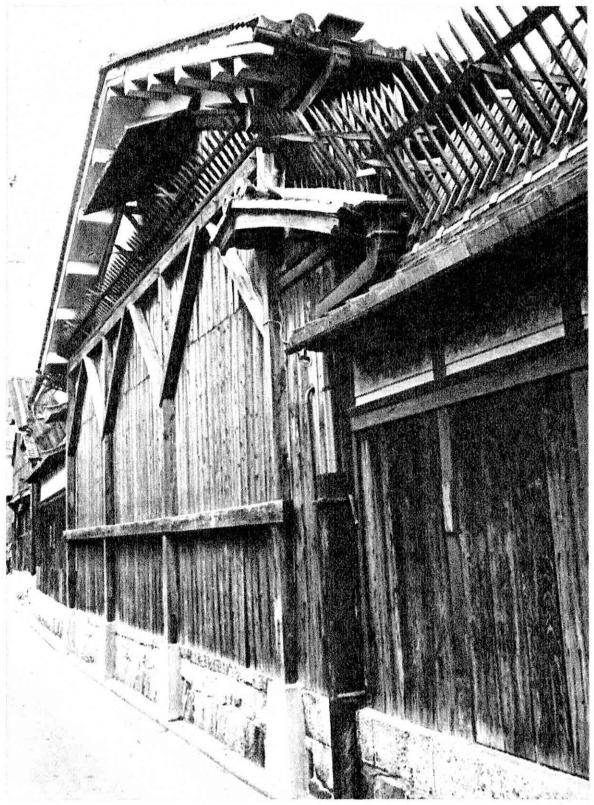
Alcoholic Content Highest of All Brewed Liquors

No brewed liquor known to be on the mar-

Fushimi cityscape: almost nothing but sake breweries.



Nada: above the breweries, a veritable sea of tiles.



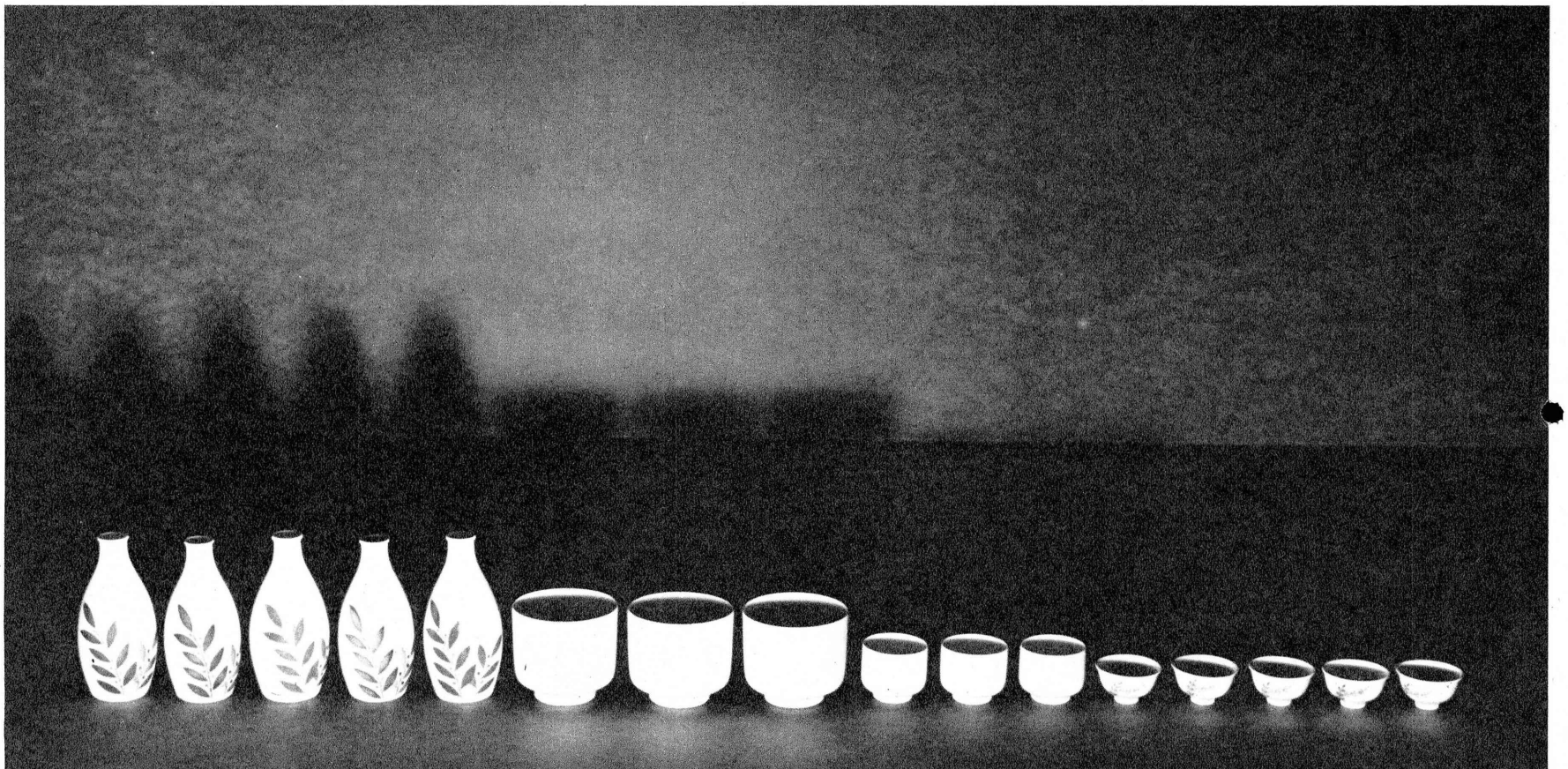
Sakagura in Fushimi.

ket today is stronger than Japanese sake. At present, the alcohol is limited to fifteen to sixteen percent by volume according to law, but natural, undiluted sake taken directly from the vats of a brewery has over eighteen per cent alcohol, and can have as much as twenty-two percent. In comparison, wine contains from 8 to 13 per cent and Chinese lao-chu has from 10 to 14 per cent alcohol. Vodka, whiskey, cognac and the like are of course stronger but they are made by distillation rather than brewing.

How To Appreciate Sake

Sake can be drunk cold and even with ice, but the preferred thing to do is to heat it to body temperature and drink it sip by sip. Sake is heated in the same vessel in which it is served, and both this vessel and the cups are almost always ceramic-ware. The only exception, strictly speaking, is the use of lacquer cups at weddings and New Year's celebrations. Appreciation of the vessel and cups is often as much a part of drinking sake as the beverage itself, and many master potters have turned their attention to making them.

Depending on the brand, there are two types of tastes, dry and sweet. Both types are somewhat sweet to the taste because the sugar content is comparatively high. The sake produced at different breweries also differs in taste from each other because of the differences in materials and processes used by the brewers, and there are classes of sake, namely, special, first and second classes as well. All three have the almost same percentage of alcohol; they vary in quality and hence price. Unlike wine or whiskey, aging does not improve the taste of sake, so most sake is consumed in the year in which it is



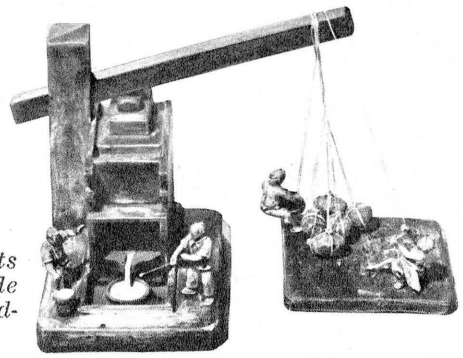
Typical sets of sake vessels and cups.

Enjoying sake at home.

According to Japanese etiquette, no customer may pour his own in sake bars such as this.

made.

Sake more than corresponds to wine, beer or distilled liquors. Even if one adds the nectar of classical European antiquity, a full comparison of sake to Western drinks can not be made. Sake is not only the focal point of many poems and stories and a vital part of parties and celebrations of all kinds, but also is used for religious functions in many ways. Just as Buddhist monks called sake "life-giving water" in order to drink but avoid drinking "sake," so does it give life to many aspects of Japanese culture.



This and the other similar cuts depict the way sake was made before the introduction of modern brewing methods.

A small street of sake bars. Singing is a common practice when in such bars and those passing by can generally hear the sound of hand-clapping and singing.

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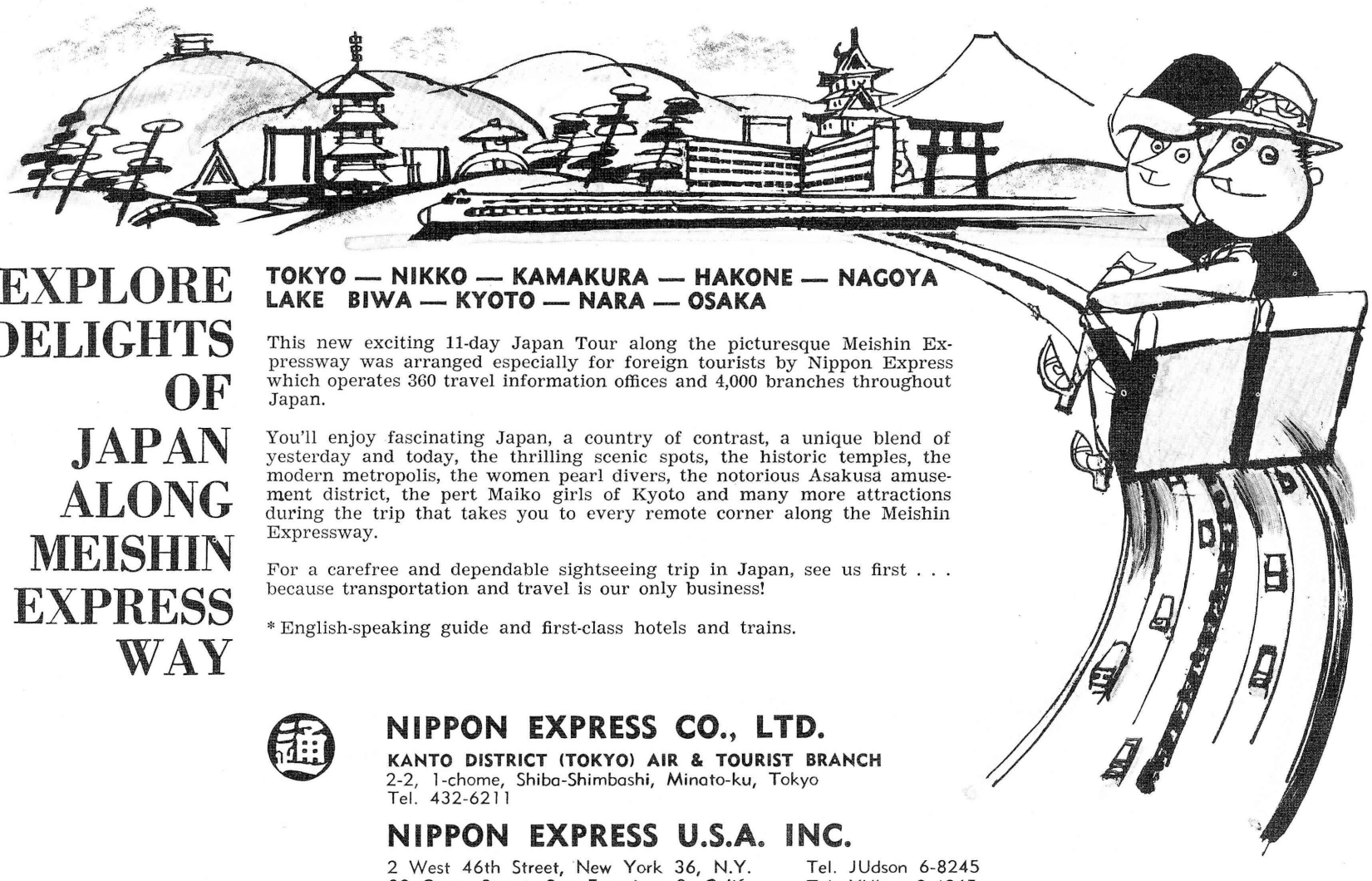

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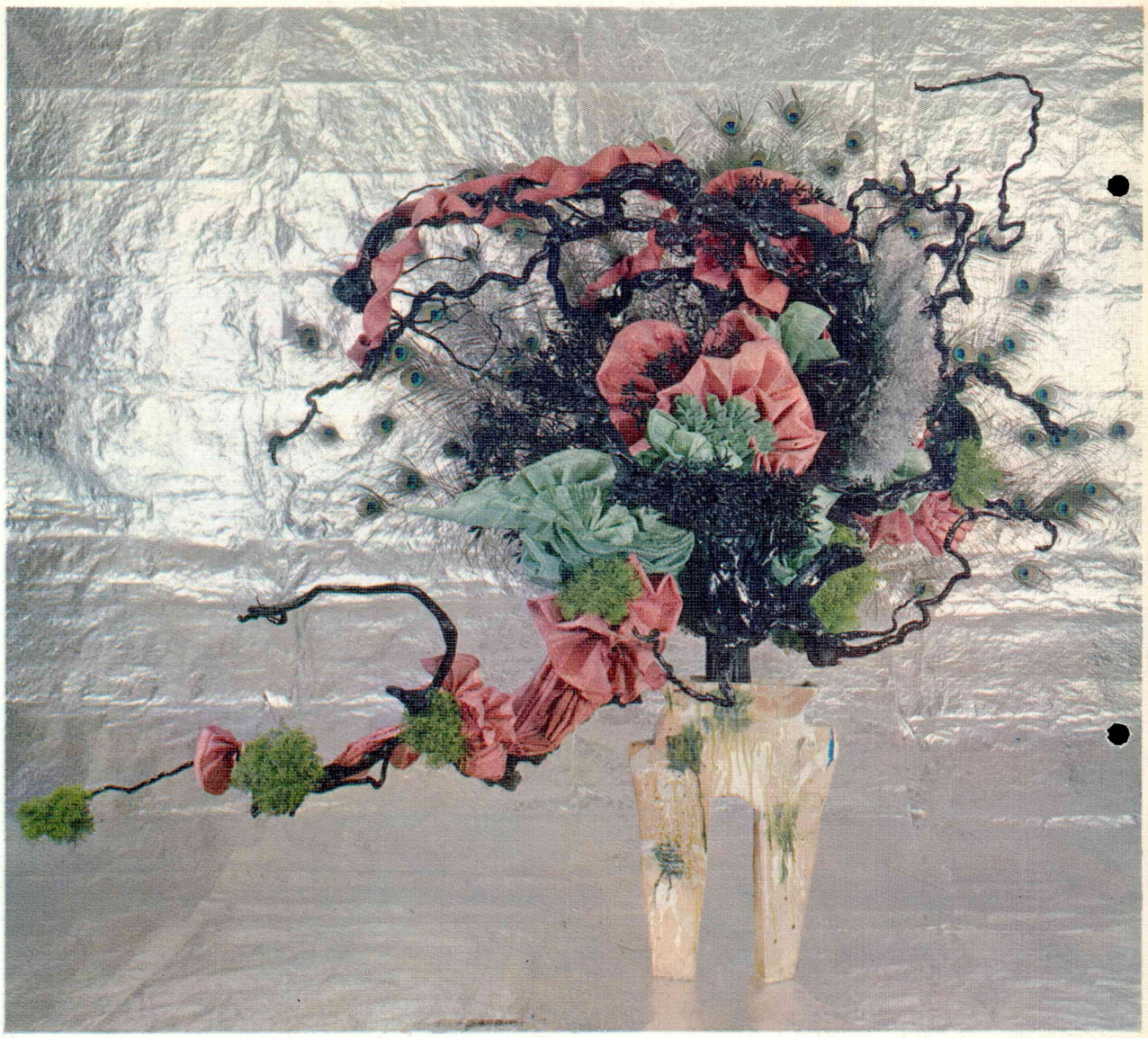

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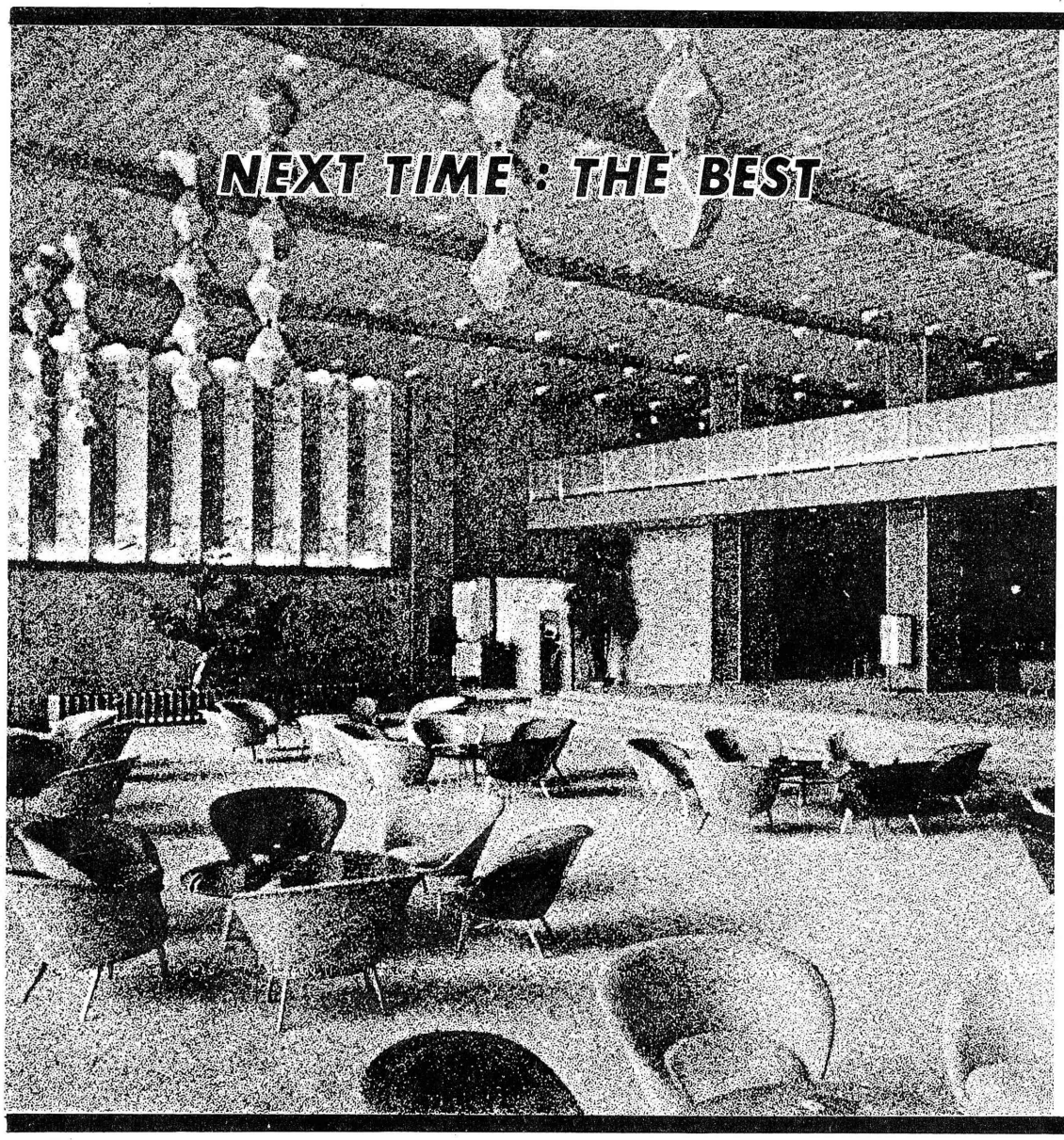

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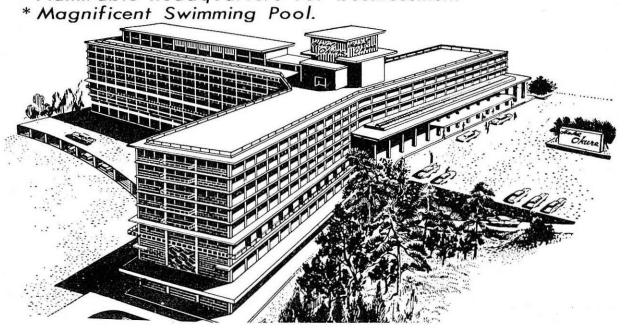

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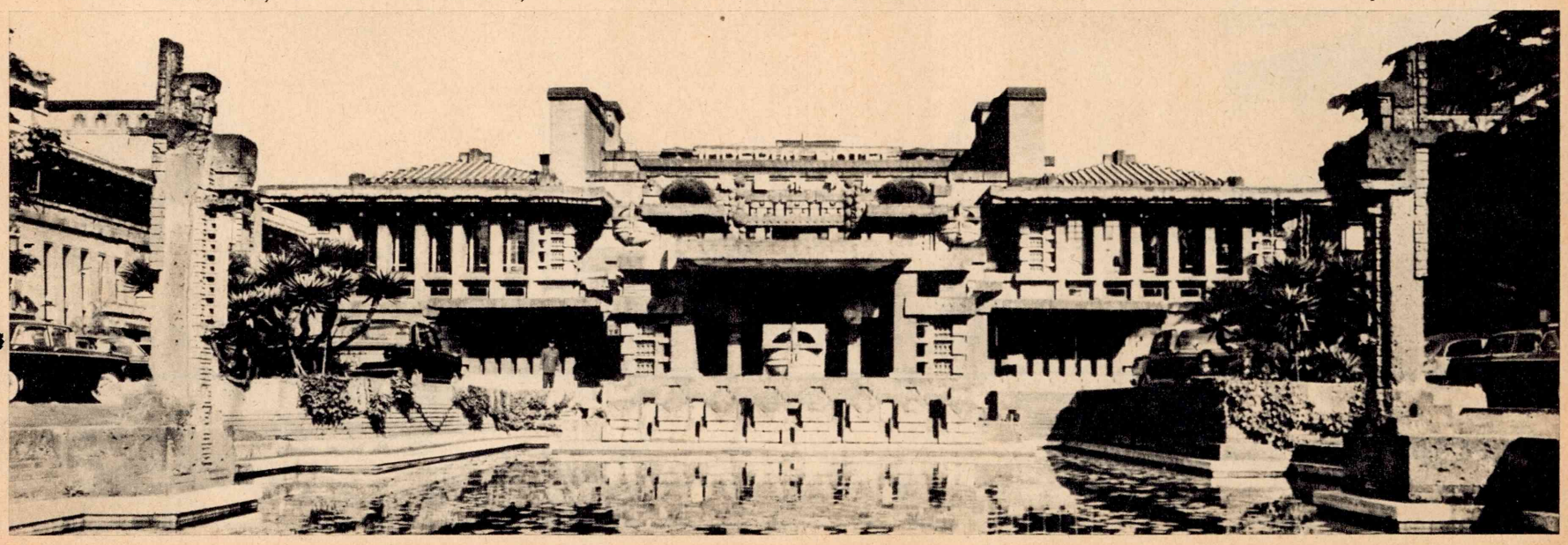

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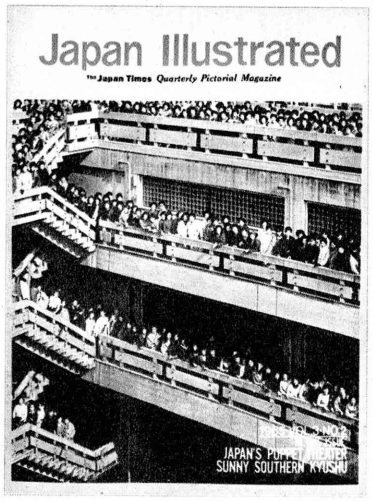

Cover Photo: Women at Ikenobo's Ochanomizu school, Tokyo; photo by Nobuaki Fukui.

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Suwa-Switzerland of the Orient

The Precision Industry of the Suwa District

The Suwa Basin is located northwest of Tokyo, only a three-and-a-half-hour ride from Tokyo on a Chuo Line express. The train passes through numerous valleys before reaching this mountain-encircled basin, which is popularly called the Switzerland of the Orient.

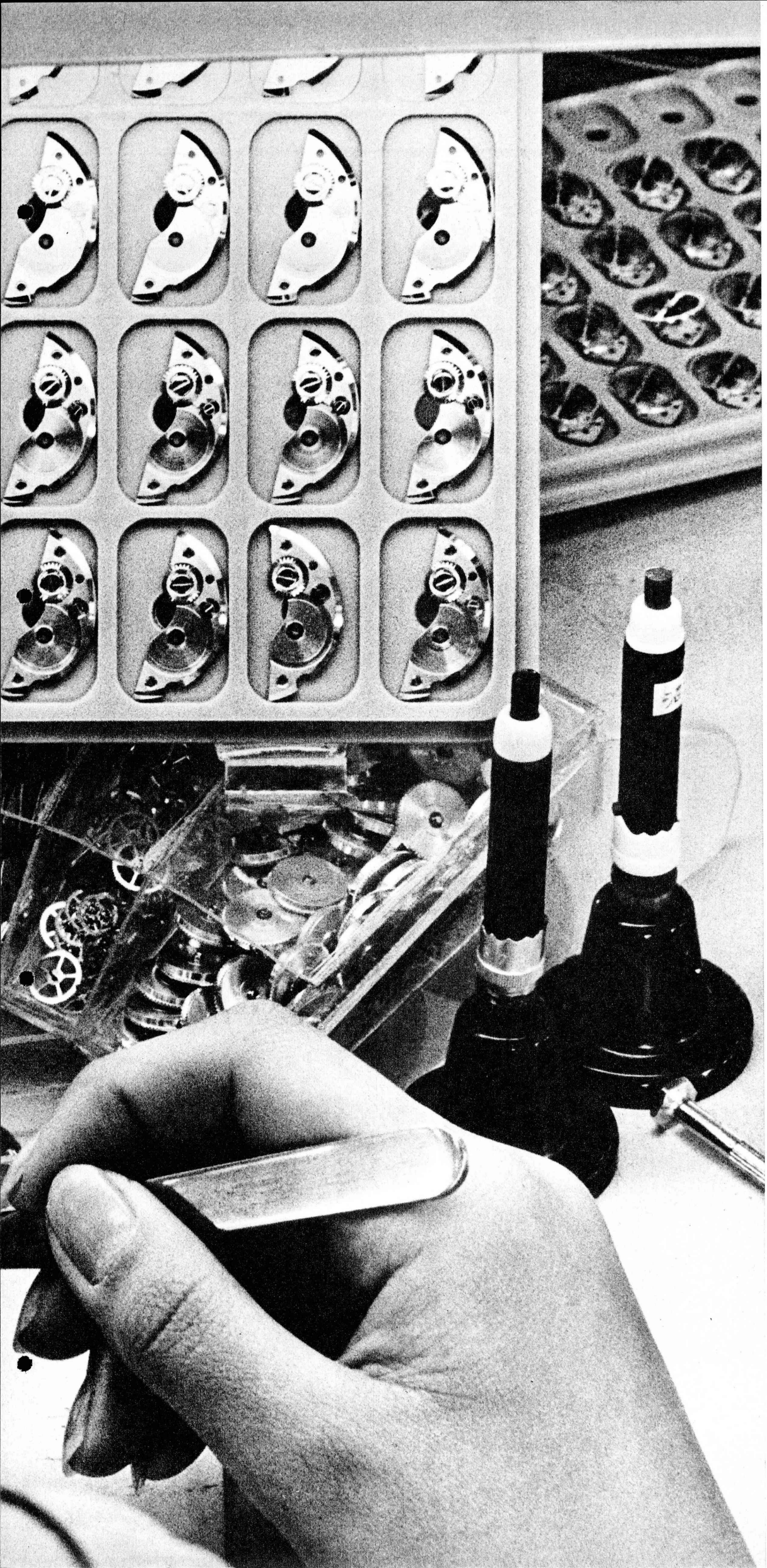
With Lake Suwa, circumference 17.5 kilometers, in the center, this district has come to occupy a unique position in Japan's industrial structure as precision industries, such as the watch, camera and music box industries, have witnessed a phenomenal development here during the two postwar decades.

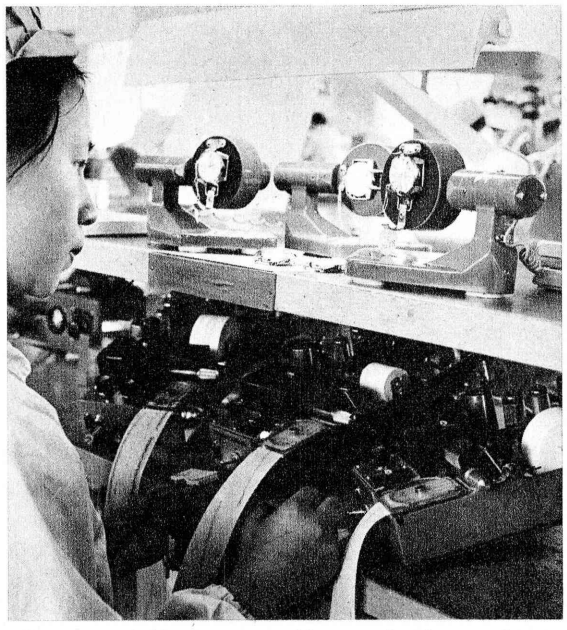
The lake, mountains surrounding it and the presence of the precision industries combine to give the visitor the impression that the Suwa Basin is a bit of Switzerland transplanted to Japanese soil.

Placid Lake Suwa mirrors the towering images of mountains of the Japanese Alps just as it has done for centuries. And even centuries ago, men were making things near the lake's shores, as archeological evidence shows. In fact, four and a half millenia ago, this area nourished what was one of the most advanced cultural groups in Japan at that time. In later centuries, the fertile fields with a high content of volcanic ash spurred farming activities, and in relatively recent times, during the latter half of the nineteenth century and well into the twentieth century, the area was a foremost center of silk production.

The area has flourished for many years, and the sometimes severe natural environment—the temperature frequently drops to ten below zero, Centigrade, in winter—has nurtured generations known for their industriousness. At the same time, Nagano Prefecture, which includes Suwa, has one of the highest attendance rates in Japan for age groups which are required to attend school: 99.8 per cent. The stress people in Suwa place upon education has been a boon for industrialists seeking an intelligent labor force for the intricate work required by Suwa's industries.

The Suwa district is landlocked. It is 100 kilometers to either the Pacific Ocean or the Japan Sea. Because of the transportation problems caused by such geographical conditions, the firms that chose to locate their plants in the Suwa area are those producing articles that are easily transportable and have a high value per unit of weight or volume. The high educational level of the indigenous labor force has encouraged industries making precision products to locate there, and there are now over one hundred companies with plants or offices in the Suwa district. Among them are the makers of SEIKO watches, the Sankyo Seiki music box manufacturing company and the Yashica and Olympus camera companies and Nitto Kogaku, lens-makers.





For the delicate assembly work shown here, there is no machine which can replace the deft hands of workers.

SEIKO—Setting the Pace for Timepieces

Until recent times, Switzerland was thought to be the only country making quality timepieces. That the Swiss do not monopolize the making of timepieces is widely recognized, and that Japan has already come to the forefront as one of the world's best makers of timepieces of all kinds is surprising to fewer and fewer people.

The production of quality watches and clocks in Japan which can be sold at reasonable prices has been made possible by the adoption of a system of production also in use in the United States but different from that of Switzerland and France. This method involves the centralization of all processes of parts production in one plant rather than assembling parts produced at different places in one final operation.

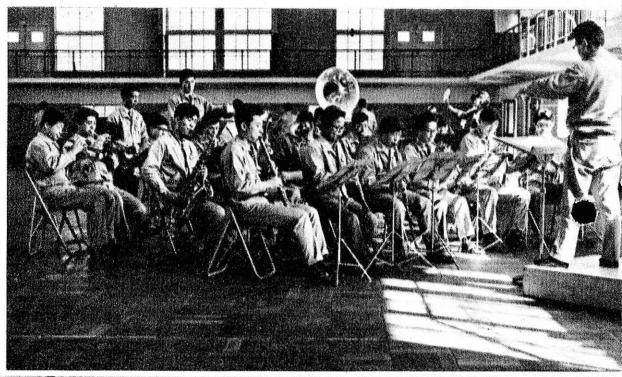
The SEIKO-K. Hattori Company, oldest of all Japanese watchmaking firms (Est. 1892), makes most of their top-quality men's wristwatches in their Suwa division. This company, whose registered brand name, SEIKO, has become inextricably linked with definitions of quality in timepieces, supplied all the official clocks and timers used in the Tokyo Olympics. That the excellence performance of the clocks, stopwatches and timers used matched the sterling performances of the athletes themselves was noted time and again by many officials and guests at the Games.

Accuracy is checked while the watches are held in different positions. The standards permit a maximum aberration of plus 10 seconds or minus one second a day.

The annual production of SEIKO men's wristwatches at Suwa is 3,600,000, the largest production figure for any one factory in the world. SEIKO engineers and technicians try to incorporate the same high standards of accuracy and reliability into all of these as they did into the crystal chronometers which took second to seventh places in the board chronometer category of the famous competition at Neuchatel, Switzerland, last year.

SEIKO, a "community leader" at Suwa, has been expanding its overseas markets at a rapid rate in the past few years, setting a fine record at home and abroad for Suwa firms.

The brass band fitting some practice into their lunch hour.

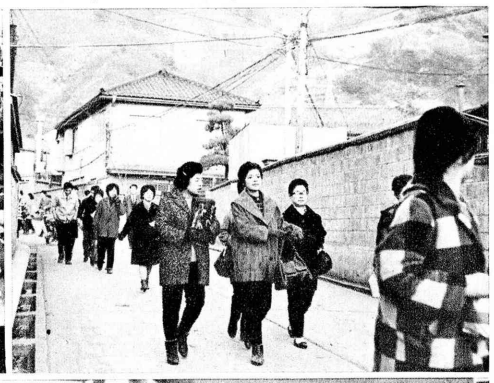


Here, as elsewhere in the plant, a conveyor belt carries the watches toward completion.

Machine tools to make parts with 1/1000th precision were all made here by and for Seiko.

Lunchtime in Seiko's cafeteria.

Many of Seiko's workers live within walking distance of the plant.



Packaging stage in the world's largest watch-making plant. Fifteen types of watches are packaged here for world-wide distribution.

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Yashica Cameras—Leading In Overseas Sales

The production of cameras and lenses requires a dust-free atmosphere, and before the advent of air-conditioned plants, the selection of a site for a camera or lens factory was largely dependent upon climatic conditions. The fine atmosphere of the Suwa district, free from industrial fumes, was the original reason camera and lens makers were attracted to the area. Now, even after the installation of air-conditioning, a number of firms still prefer to remain in Suwa. Among them is Yashica, which makes from 25 to 30 per cent of all cameras exported from Japan.

Yashica has plants elsewhere, including Europe, where firms have been established as joint-capital ventures, but at Suwa Yashica produces 35mm cameras including single-lens reflexes, plus twin-lens reflexes, half-frame cameras (these cameras utilize 35mm film but expose half a frame at a time), 8mm motion picture cameras and motion picture projectors. In addition, lenses for telescopes, binoculars and rifle scopes, as well as cameras, are produced by Yashica and other firms in Suwa.

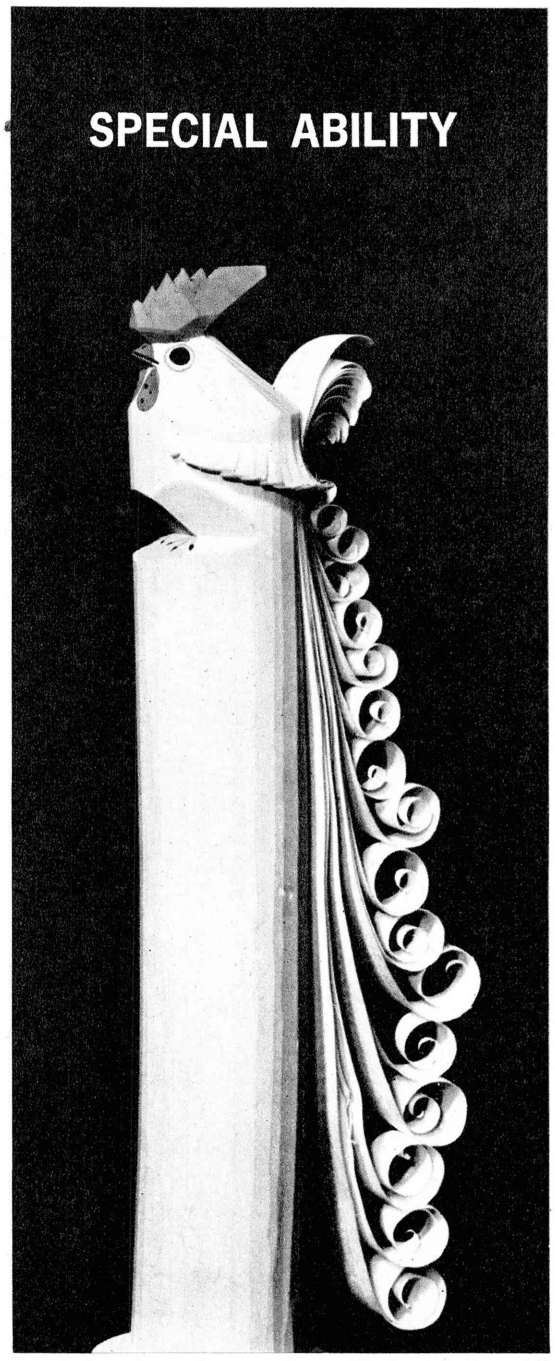
Yashica's motto is "Better products for more people," and, in order to effect this while keeping the retail cost of their products within the reach of as many people as possible, Yashica has kept their production facilities at Suwa as up-to-date as possible. Other makers in Suwa have equally modern facilities.

Assembly line for half-frame cameras with built-in light meters, a type rapidly rising in popularity.

Basketball practice in the gymnasium.

Each lens is individually checked with aids such as this one.

SPECIAL ABILITY



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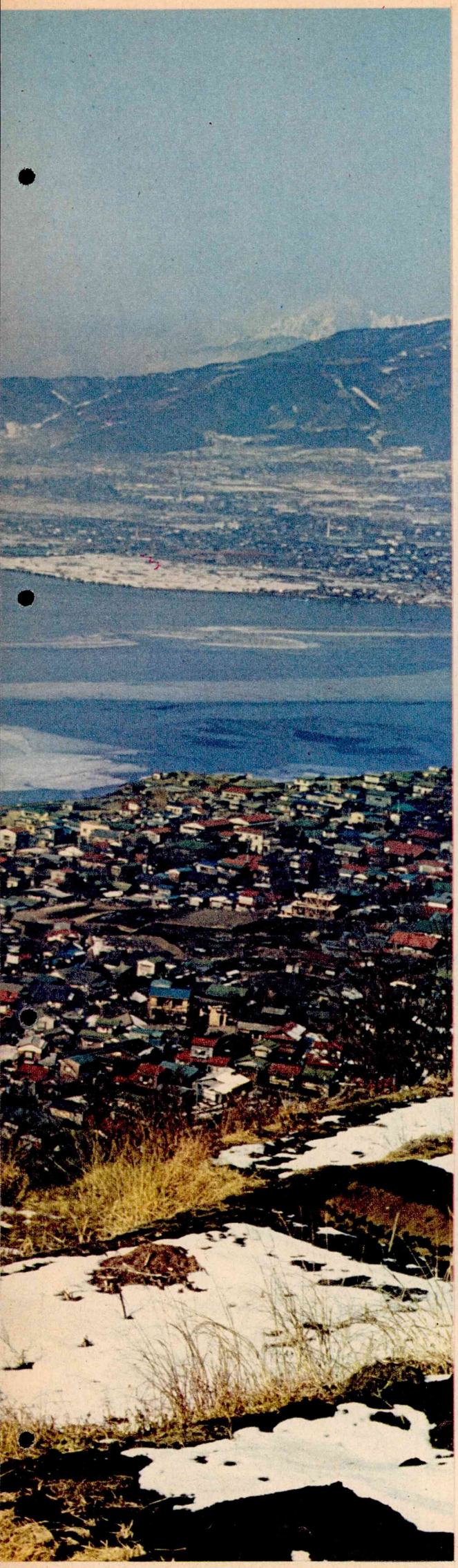
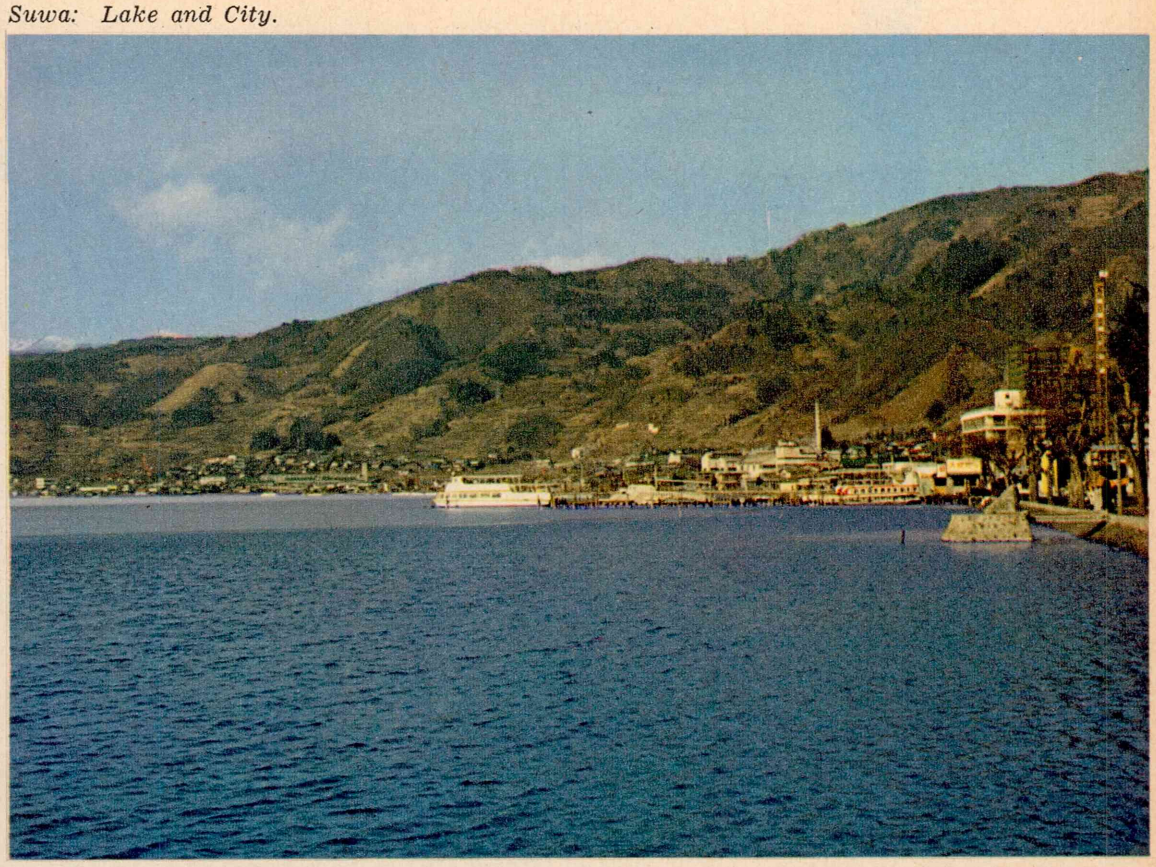
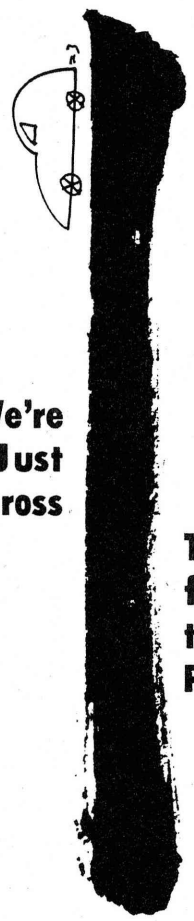
Suwa in winter: transitory snow and ice and the persistent industries such as Seiko, to the left.



Suwa: Lake and City.



Not Swiss yodelers: the Sankyo chorus practices during their lunch hour.



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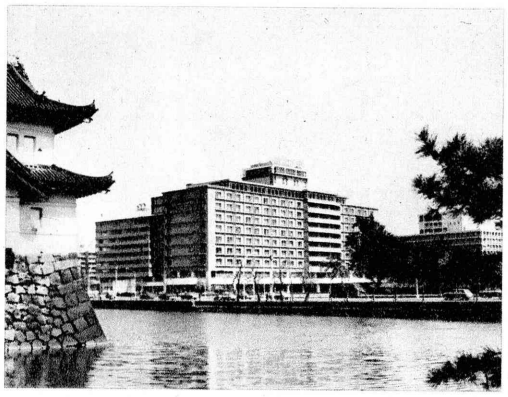

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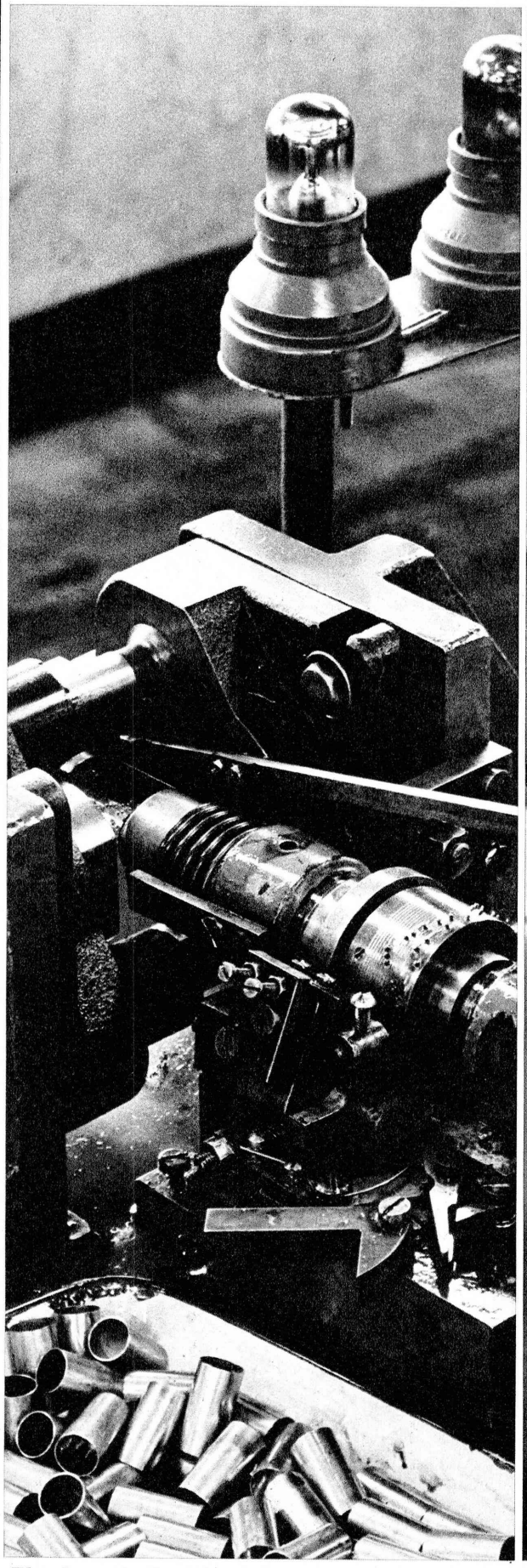
Music Boxes: More Than 1000 Tunes In Production

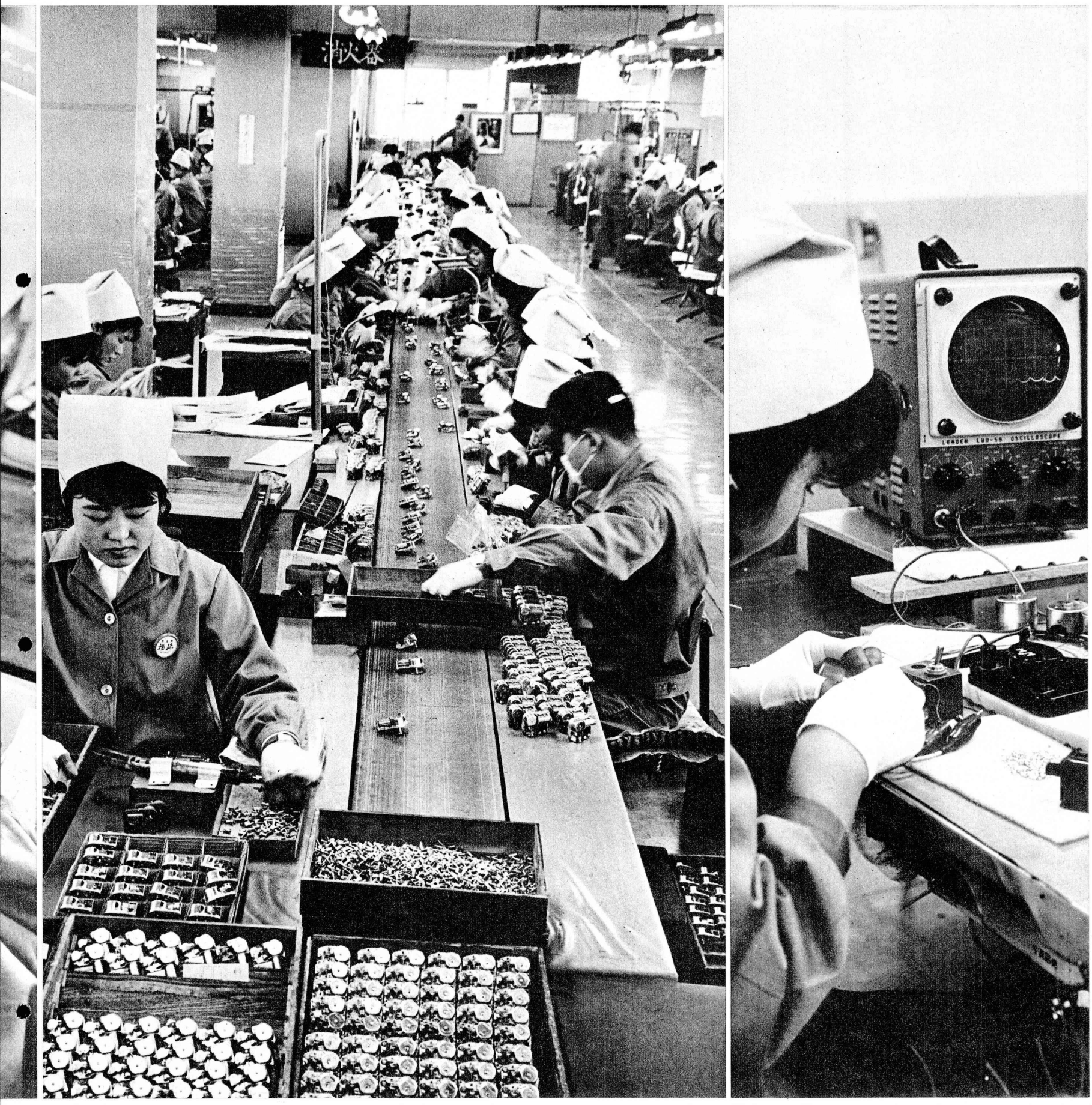
The history of music boxes in Japan is about as old as the history of the Sankyo Seiki Company, which was the first firm in Japan to make music boxes. The firm was established in 1946 and began to study the possibility of making music boxes two years later. Two years of study was required before mass production began. The firm soon discovered that the optimum labor force available for the production of music boxes was in Suwa, and established its plant there. In addition to music boxes, Sankyo Seiki makes time switches, micromotors and cameras in Suwa.

Every day, this firm produces 30,000 music boxes which are among the best in the world in quality. Regarding production, Sankyo's factory is second to none on the world. The music boxes, which are being produced at a rate of approximately one per second, are exported to virtually all nations. Sankyo is justifiably proud of the technological attainments of its engineers in Suwa.



The drum is the life of the music box. This is the machine which precisely attaches the pins to the drum.

One of the finishing touches—always by hand.



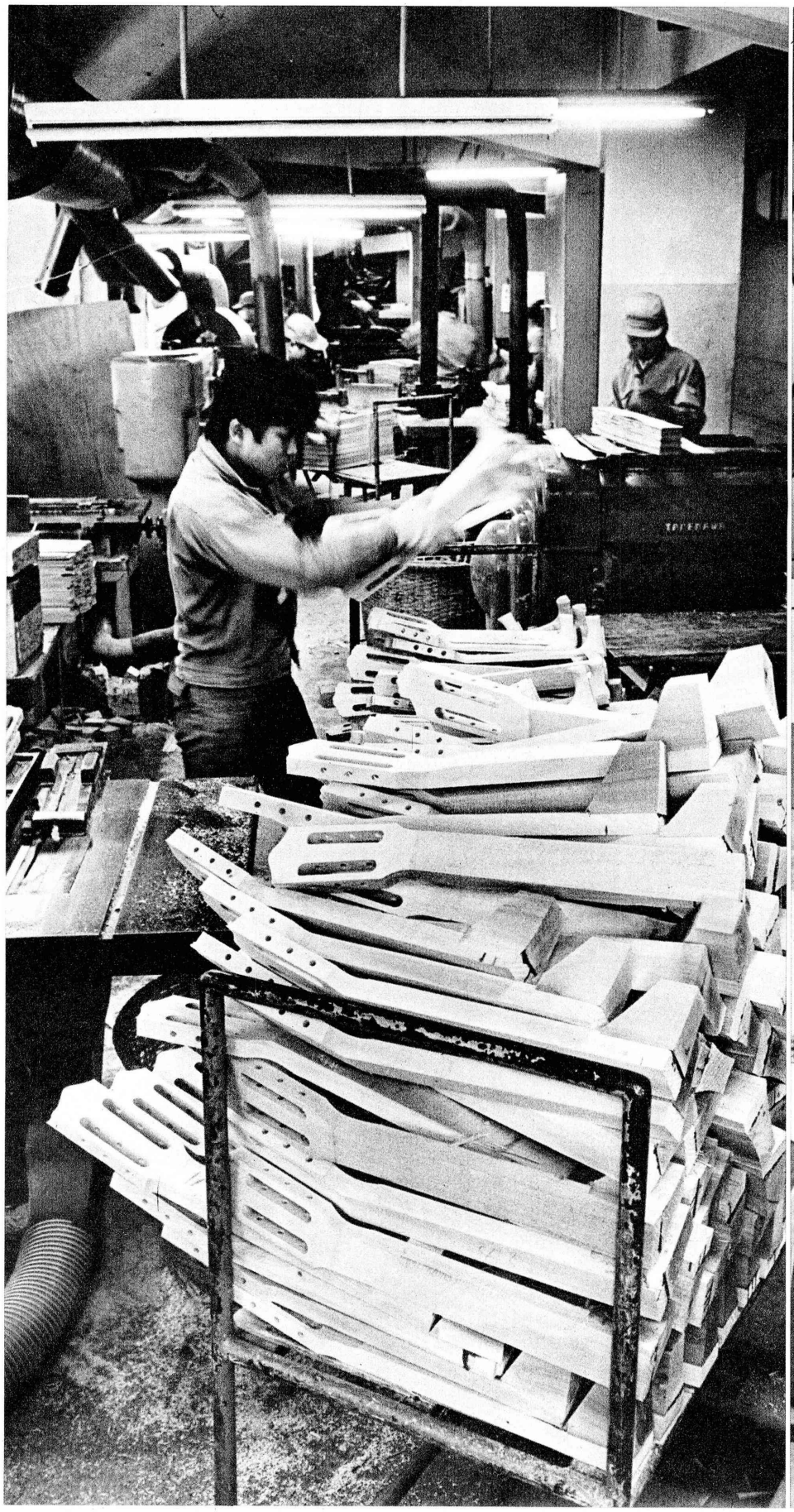
Sankyo Seiki's assembly line. All music boxes in the foreground are being tested, but as they are not in unison the sound is not music box-like at all.

Using oscilloscopes to check micromotors.

Guitars For The World's Strummers

Each firm in Suwa is proud of its presence there, and without detracting from the other firms, one company other than Sankyo can claim that due to their activities, Suwa is a musical district. That firm is the Zen-on Guitar Company, representative of the best of the over ten guitar makers in Suwa.

Suwa is the center of guitar production in Japan, and the center of Suwa's guitar production is Zen-on. Further, one might say that Zen-on is also the center of the world's guitar factories, as no factory produces more guitars in a single day than Zen-on, with its present output of 450 units.



Men and machines transform wood stock into guitar necks in a matter of minutes.

After being dried by infra-red rays, nearly-finished guitars are carried past overhead.

Suwa's fine atmosphere was the chief original reason guitar makers first started settling there some 50 years ago. At that time, output was low and guitars were dried naturally, in the air. Eleven years ago, Zen-on bought one of the existing guitar factories and since has modernized the production of guitars seemingly to the nth degree.

Although slow air-drying is still considered to be the best means of drying the guitars, demand is so great that this method can no longer be profitably used. Zen-on uses steam, hot air and infrared rays to dry the guitars.

The Zen-on plant is on the side of one of the mountains which ring Lake Suwa, the location preferred by guitar makers in the days when air currents, rising from the lake, were utilized to dry the guitars. There, relying largely on imported woods, they produce 450 guitars daily. Much of the wood is sent back to the country of origin in the form of fine guitars; sixty per cent of the Zen-on guitars are sent abroad to be sold under the company's name, Zen-on.

The Suwa district thus is doubly attractive: it excels as a resort area in any season of the year and it offers a fine chance for visitors to see representative Japanese precision industries first hand. All of the firms mentioned above have Tokyo offices so that arrangements may be made for inspection tours before leaving for Suwa, the Switzerland of the Orient.

The last steps involve adding the bridge and stringing the guitars.

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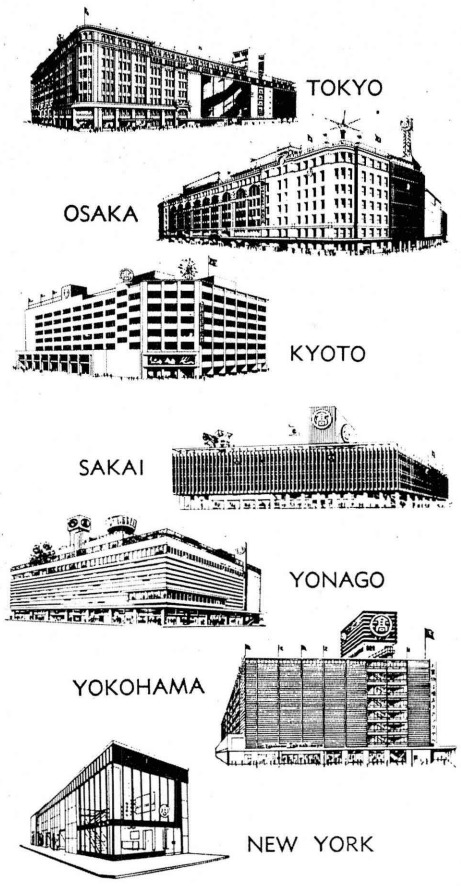

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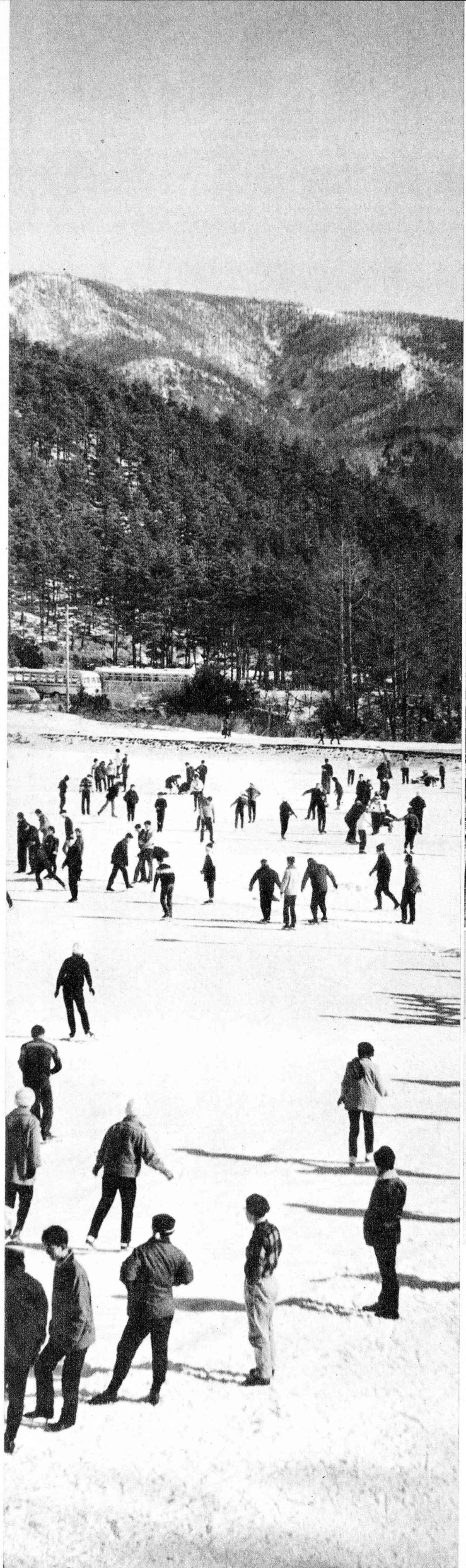
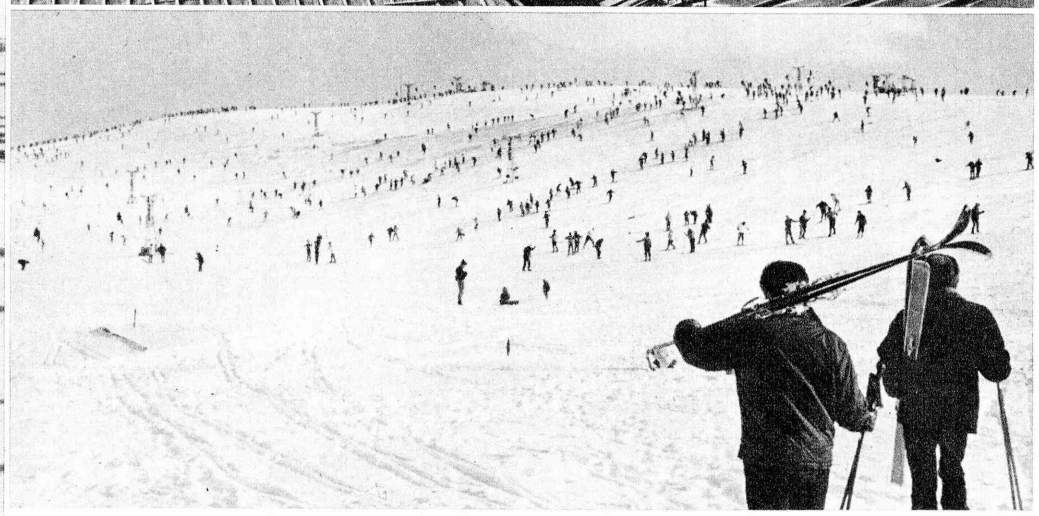
The fine mountain scenery on view at Suwa is one of the features which has made the area a center for tourists and vacationers. Another attraction is Suwa's hot springs. In Suwa City alone there are 70 spas, 22 of them approved by the Japan Travel Bureau, and in terms of the amount of mineral water gushing up, Suwa is fourth in the nation.

In the summertime, Lake Suwa is an ideal spot for boating and swimming, and in winter the lake freezes over and skating, and skiing as well, becomes Suwa's winter attraction. Many skiers prefer the Kirigamine Plains, one hour from Kamisuwa Station by bus. This area is also popular in the summertime as its many birch trees and flowering plants make it a fine picnic and hiking ground. Another popular area is Tadenoumi Lake, a very small lake about 35 minutes from Kamisuwa station by bus. The area near Tadenoumi Lake serves as a health resort and hiking center in warmer weather and in winter a number of national skating competitions are held on the frozen surface of the lake.

Transportation Notes

Kamisuwa is about three hours and forty minutes from Tokyo's Shinjuku Station; the fare is 1,470 yen first class and 760 yen second class. It takes about forty minutes more for those coming from Nagoya; the fares are 1530 and 790 yen.





(Left) City-operated rinks at Tadenoumi, training ground of many famous Japapnese skaters. (Top) Roofscape in Suwa, famous as a hotspring resort since long ago. (Bottom) Kirigamine Skiing Grounds. Also operated by the city, the same area attracts golfers in the summer.

The Puppet Theater of Japan

A WORLD WHERE PUPPETEERS ARE SHADOWS OF THE PUPPETS

By MARTIN COHEN

Puppet drama, whether of the marionette style or the Punch-and-Judy school, is found in many nations, but only in Japan was it elevated to a major dramatic form. Because of the uniqueness of the Japanese puppet drama, it deserves to be brought out from the shadow of Kabuki, a fine dramatic form itself, and considered on its own merits.

In some ways, puppets are the best actors. Their maintainence costs may rise over the years, but they never fail to do as directed, even if called upon to do the supernatural. And this is just what Japanese puppets can do. However, the puppet theater is more than a theater of the supernatural. It is a triple unity of ballad singing, puppet manipulation and samisen playing. In comparison to the austere, mystical beauty of the Japanese Noh drama and the formal, colorful beauty of Kabuki, the beauty of puppet drama may be said to reside in this unity as much as or more than in any of the three parts.

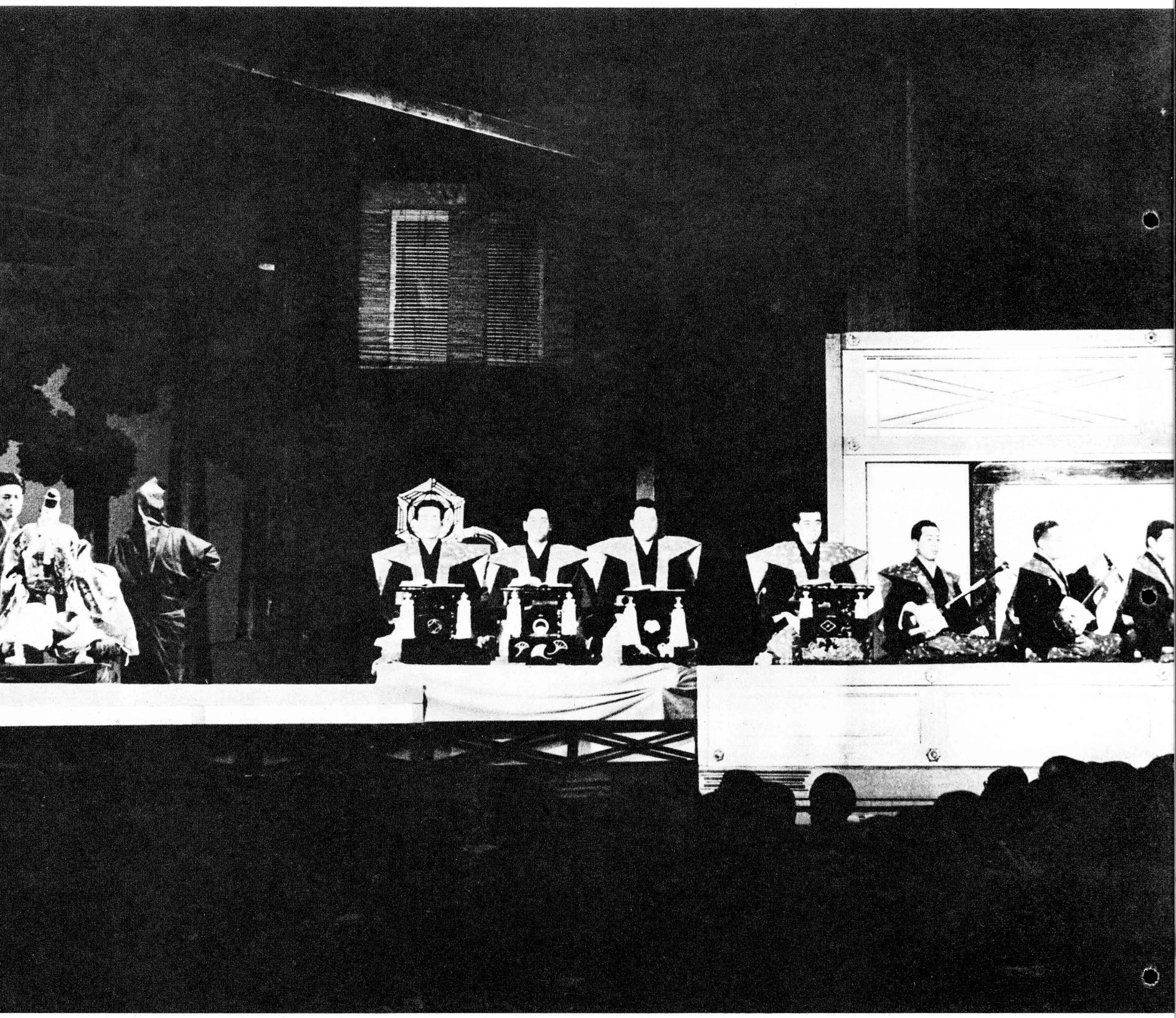
Origin & Development

The puppet drama has its roots in, among other sources, the manipulation of crude dolls in Shinto rites and the recitation of tales in ballad form. One of the old tales was of Princess Lapis-lazuli, Joruri-hime. The title of this tale, which recounted a love affair between the princess and the famous hero Yoshitsune, became the generic term for similar balladeer's tales in the middle of the fifteenth century. A hundred years later, the samisen was introduced to Japan from Okinawa and was soon used to provide musical accompaniment to the balladeers. And one hundred years after that, the combination was wedded to the manipulation of puppets. Innovations followed; wooden puppets replaced clay, the puppets were given hands, then feet and then movable eyes and articulated fingers. The repertoire was expanded, techniques were improved and traditions were established. In the early eighteenth century, many of the masterpieces of the puppet theater were written, the size of the puppets was doubled, the puppeteers began to perform in full view of the audience, the samisen player and the balladeer moved from the front of the stage to a dias on the side, and the practice of using three men to manipulate the main puppets was introduced. With these changes, the puppet theater was given its mature form, the form which it has retained to this day. And with these changes, the puppet drama was equipped to vigorously compete with Kabuki for the attention of theater-goers.

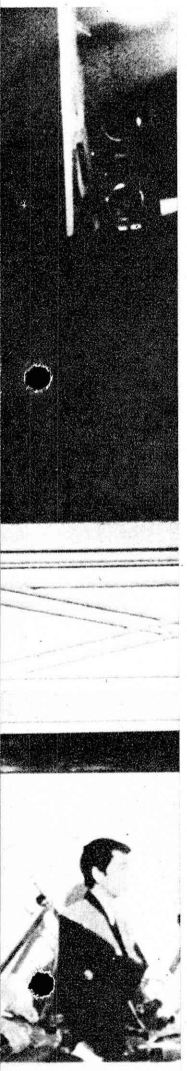
The Trinity of the Puppet Plays

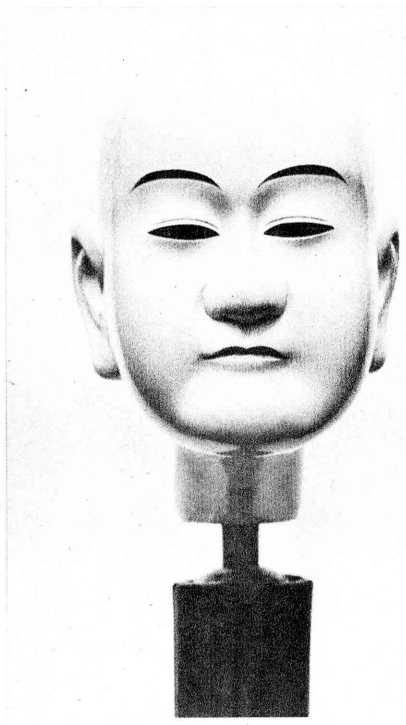
Thus, the audience at a puppet performance watches men manipulate puppets while listening to the balladeer's recitation of the puppets' words and samisen accompaniment.

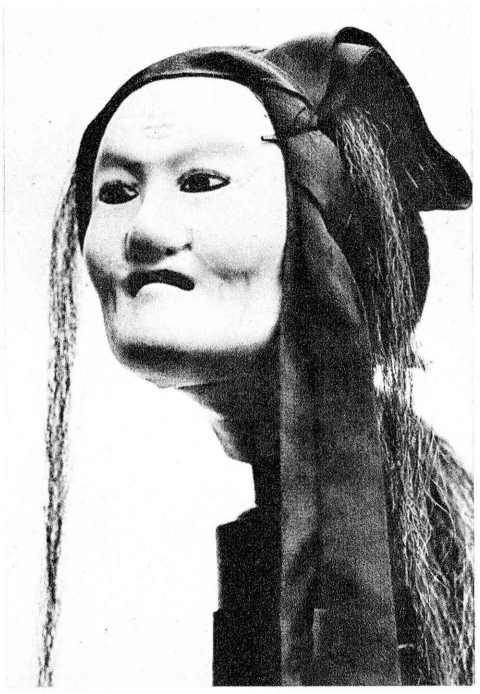
Within this trinity, not only is a high degree of coordination absolutely necessary, but each aspect requires an extremely high level of competence. The ballad recitation (gidayu) is the most demanding of all types of Japanese singing. The samisen players use no score, and in the case of the three-man puppets, the chief operator controls only the head and the right arm and hand, while others control the legs and left arm and hand. When the puppet moves, these men must move as one.



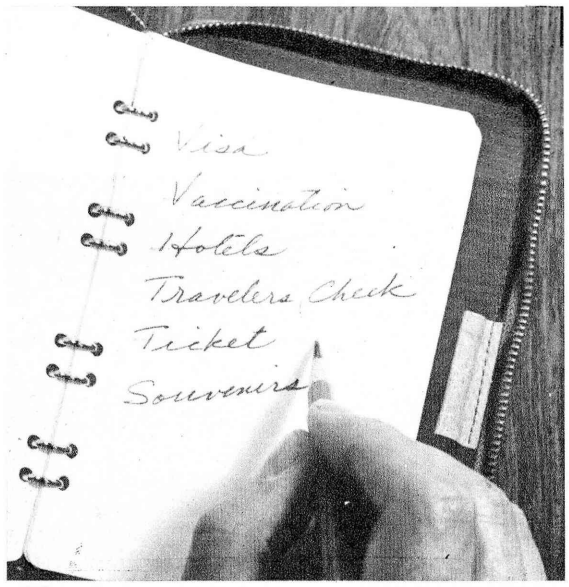
Some plays require more than one balladeer and one samisen player. When there are only two, they sit side by side on the dais.







Puppet heads: the best are extremely old and highly valued. As in the case of Noh masks, the puppets' expression must be such that they can convey a wide range of emotions, depending on the play.



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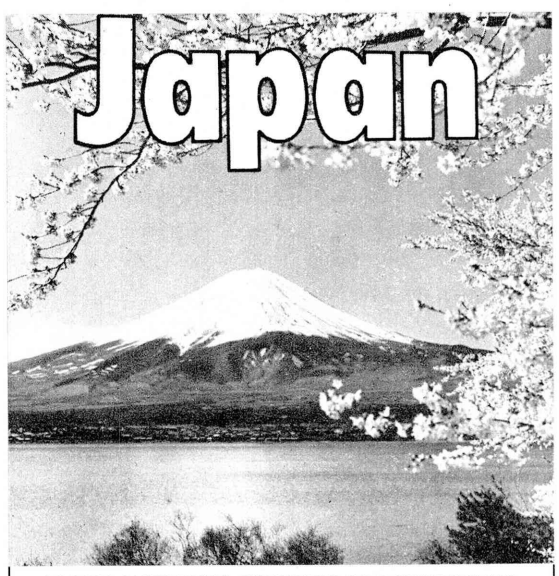

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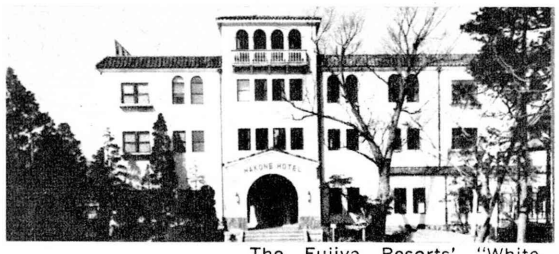

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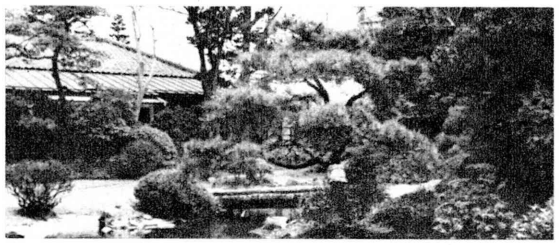

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The many faces of the ballad: to show their respect for the texts, balladeers raise their scripts in the air and bow before beginning their performance.

With a purely Japanese gesture, a puppet beckons another to come near. Whereas many of the puppets' mannerisms are those of Kabuki actors, this gesture is used by all Japanese.

Today, the balladeer overshadows the others in importance. He must not only provide, with his own voice, the many different voices of the puppets and provide continuity where called for by the text, but also must verbally echo the puppets' emotions and even their gestures. Consequently, it is extremely interesting to one turn away from the stage for a moment to watch the rubberoid expressive face of the balladeer.

Interest in the technical virtuosity of the puppeteers began to rise long ago when they first began to perform in full view of the audience, and rose sharply after the three-man puppet came into vogue. Generations of audiences have enjoyed the scenes when the puppets sew, write letters, brandish swords and fight, just as if they were humans. There was, in fact, a time when Kabuki actors imitated the puppets.

Rivalry With Kabuki

The relationship of the puppet drama to Kabuki has other equally unusual aspects. There was a wholesome rivalry between the two forms from 1700 to 1760, and for about 80 years the puppet drama led in popularity. There are many plays common to both dramatic forms, and some playwrights, notably Chikamatsu, the greatest puppet play writer of all, wrote for both. Kabuki includes more elements derived from the puppet drama than vice versa, and there are similarities in the contents of the plays and source material.

Other than the nature of the performers themselves, the differences between the two kindred forms reveal important aspects of the nature of both. The balladeers of the puppet drama are more highly respected than their counterparts in Kabuki. Although artists' names are hereditary in both, there are far fewer father-son successions in the history of the puppet theater than in Kabuki. In addition, the puppet theatre, although it originated as entertainment primarily for the merchant class, has long enjoyed the patronage of the Imperial family, and after the war, when the Emperor went to the theater for the first time, he chose to see puppets performing.

A woman confronts a priest within the precincts of a temple.

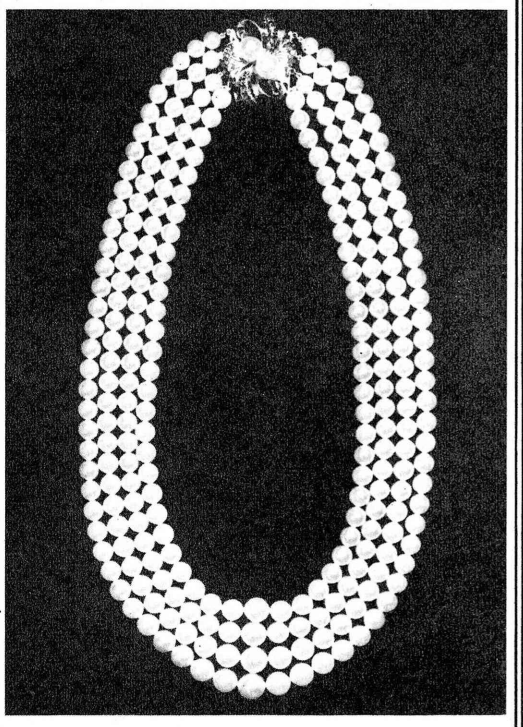
In the colorful clothing of a samurai, this puppet contrasts sharply with the plain black or white dress of his manipulators.

A fight scene with the samurai hero to the right.

Pausing by a lantern in a domestic play.

A court lady and her attendants, with jointed wrists and fingers.

MIKIMOTO PEARLS



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An itinerant salesman with a carefree face.

A struggle with a bewitched woman. When the transformation takes place, one is amazed at how terrifying a mere puppet can be.

The Play's the Thing

Each play is one of two types: historical plays, based on famous incidents and personages of Japan's past, or plays reflecting the lives, times and mores of the city theater-goers of the eighteenth century—the merchants, businessmen and common folk. The historical plays recount much of famous warriors and battles, especially those of the Heike and Genji clans, nobility and make much of the moral code of the samurai. The second category includes many tales of family problems, often linked with business, love, romance and tragedy.

At the time puppet plays fluorished, the merchants and townspeople were theoretically the social inferiors of the samurai class. However, expansion of the economy and urbanization resulted in opulence for many merchants, some of who were wealthier than the average samurai. Yet, they enjoyed plays which idealized the samurai's moral code and exploits. In the plays, when compliance with this code required death, there was no flinching. One play, for example, ends when a warrior's mother thrusts a spear into herself in order that her son may go into battle without being worried about her illness. The samurai's way of life was an aesthetique of the sword, and in many historical plays, swords and swordplay figure prominently.

The plays in general are quite sensational, but without being coarse and offensive. Thus, there are many cases of attempted or successful patricide, suicide, double suicide, impersonations, subterfuge, mistaken identity, love triangles, avarice, fighting, murder and violent death.

Supernatural occurrences are also frequently seen. For example, in the "Battle at Coxinga," persons age seven years in an instant, and a rainbow bridge vanishes while people are crossing it. Other times when maximum use of the potential of puppets is made are scenes wherein puppets which are normal characters are transformed in a moment into demons with horns, great, blood-red eyes and a red mouth open from jaw to jaw. In Kabuki or Noh, this requires a costume or makeup change, often done onstage. In addition, the use of wires enables puppets to fly away if called for in the text.

The Greatest Playwright

No discussion of the puppet theater is complete without a consideration of its greatest playwright, Chikamatsu.

Many of the over one hundred plays which he wrote have been acclaimed as masterpieces and are still performed today. Often called Japan's best playwright, he fused superlative literary style (including a poet's diction, fine sense of meter and delicate use of allusion) with acute awareness of what puppet plays can and should be. Before becoming a playwright, Chikamatsu, whose family was of the samurai class, also had had extended contact with the nobility and merchant class. This varicolored background served him well, and his plays tell us much of the life of his contemporaries. Between 1684 and 1705 he wrote many Kabuki plays, but after 1705 he concentrated on writing for the puppets until his death 20 years later. A number of his puppet plays were adaptations of Kabuki plays. His switch to the puppet theater was at least partly prompted by a declining state of affairs for Kabuki. His activities heralded the Golden Age of the puppet theater. Then, in 1760, the Edo style of Kabuki was perfected, and Kabuki began to become favored. By 1800, the puppet drama was definitely subordinate to Kabuki; it has remained so since.

A court lady in a historical play, held in the air so as to be visible over the low screen in front of the stage. Female puppets have no legs as their presence would mar the beauty of the folds of the kimono. The puppet here is being held in a sitting position.

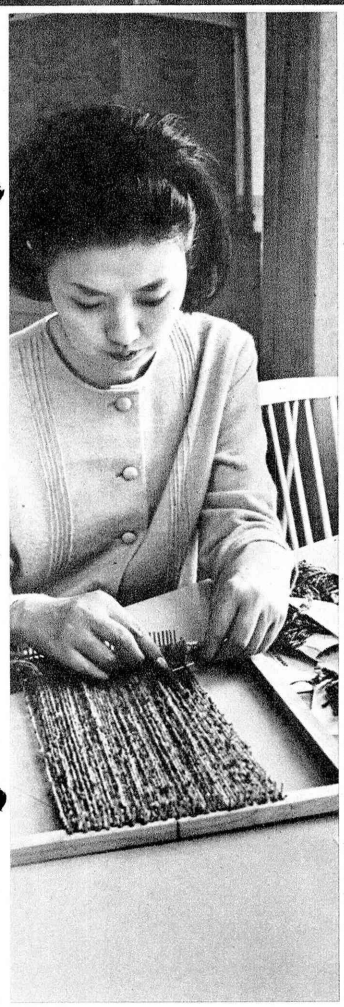
Three men are needed for the main puppets. The chief puppeteer wears special high clogs; minor puppeteers wear black hoods.

The blustering ruffian such as this one, backed up by bodyguards, is commonly seen in domestic plays.

Today there is only one theater devoted to the puppet drama: the Asahiza in Osaka. It was originally called the Bunrakuza, after the Bunraku troupe, which was founded by a man of the same name in the late eighteenth century. When this troupe became the only one in existence, the name Bunraku became synonymous with the puppet theater, as it still is.

The Bunraku theater preserves its traditions and has weathered vicissitudes of many kinds. Even during its heyday, there were often governmental restrictions on the theaters and artists, yet unlike Kabuki and Noh, the puppet theater has often received Imperial patronage. Conferral of the rank "jo" (superior) on leading balladeers and others was done only for the puppet theater, and only by members of the Imperial family. In recent years the Bunraku, threatened with extinction, was organized as a foundation with governmental backing, insuring its continued existence.

The French poet Paul Claudel noted that the puppeteers were "shadows of puppets," and it is their skill which forms the basis of appreciating plays by non-Japanese who cannot understand Japanese or appreciate the subtleties of the samisen playing. Given a summary, the plots of these plays are simple to follow, and although the foreigner's level of appreciation may be lower than that of some (but not all) Japanese, it may be just as full.



INTRODUCING JAPANESE WOMEN:

HANAE MORI, DRESS DESIGNER: COLOR MAGICIAN

"When I go abroad and tell people that I am a dress designer, they invariably assume that I design kimonos,' relates Hanae Mori.

No Japanese woman need be told that Hanae Mori is Japan's leading designer. Outside of Japan, however, the kimono has been so inseparably bound up with the Japanese image that it is difficult for many foreigners to conceive of Japanese women in dresses, suits, skirts and other Occidental-style clothing. And this despite the fact that Occidental-style clothing is more popular than the kimono whether the occasion calls for work or leisure activities.

The smallest Japanese town is likely to have a teacher of dressmaking, and the largest schools have an enrollment of 10,000 women and girls or more, with branch schools in major cities throughout the country. Some of the monthly magazines devoted to fashion and clothing have a circulation of 100,000, such is the high level of interest in Occidental-style fashion in Japan.

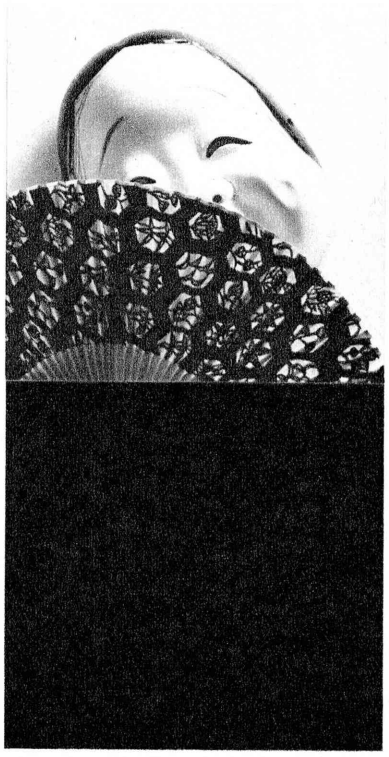
Accordingly, there are a number of competent Japanese designers, and the constant demand for the newest and best fashions assures them of popularity. As one index of Madame Mori's outstanding position in this highly competitive field, one is reminded that when Tokyo department stores began to become agents for the designs of Europe's top couturiers several years ago, Mitsukoshi was the only store to sign a Japanese designer, Madame Mori, and has not regretted this decision since.

Color Magician

Even though she places great emphasis on easy-to-wear and natural qualities, she has not made any compromises with regard to the designs and textiles she selects. Even more than these qualities, the consensus of opinion is that colors—their selection, combinations and variations—is the reason for the popularity of Madame Mori's designs.

Top left: Part of the workshop which produces the dresses for clients such as the Crown Princess and sale to the general public in the Mitsukoshi salon. Top right, bottom right: Draping a garment in her Tokyo atelier. Bottom left: Weaving with pure silk, she often makes swatches which are copied to make material for her creations.

We're bashful



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This superlative color sense has its roots in a sound appreciation of traditional values of Japanese culture which can be utilized, directly or, more likely, indirectly, in modern designs. Madame Mori, who rarely wears kimonos herself, has been able to assimilate the design qualities of kimono fabrics and subsequently produce fine modern designs. It is understood that this appreciation is partly based on her education at Tokyo Women's College, where she majored in Japanese literature. She did not become a designer until after she married, and it now seems as if she has no time for anything else.

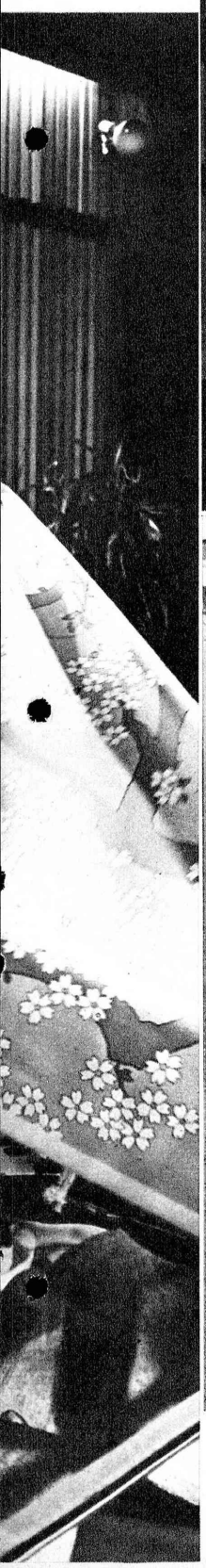
In addition to managing five shops in Tokyo, Madame Mori supervises by remote control shops in Kyoto, Nagoya, Hiroshima and other cities. There is a steady demand for designs of dresses to be worn by film stars in motion picture roles, and in the past ten years, Mori creations have been seen in over 1,000 films. Other demands on her time come from organizations who wish to have this truly creative designer give a lecture, and television and radio producers who request her to put in an appearance.

Selecting fabrics, sketching and draping new designs on mannekins is only part of the design process. Many of the textiles Madame Mori uses are made according to swatches she weaves herself.

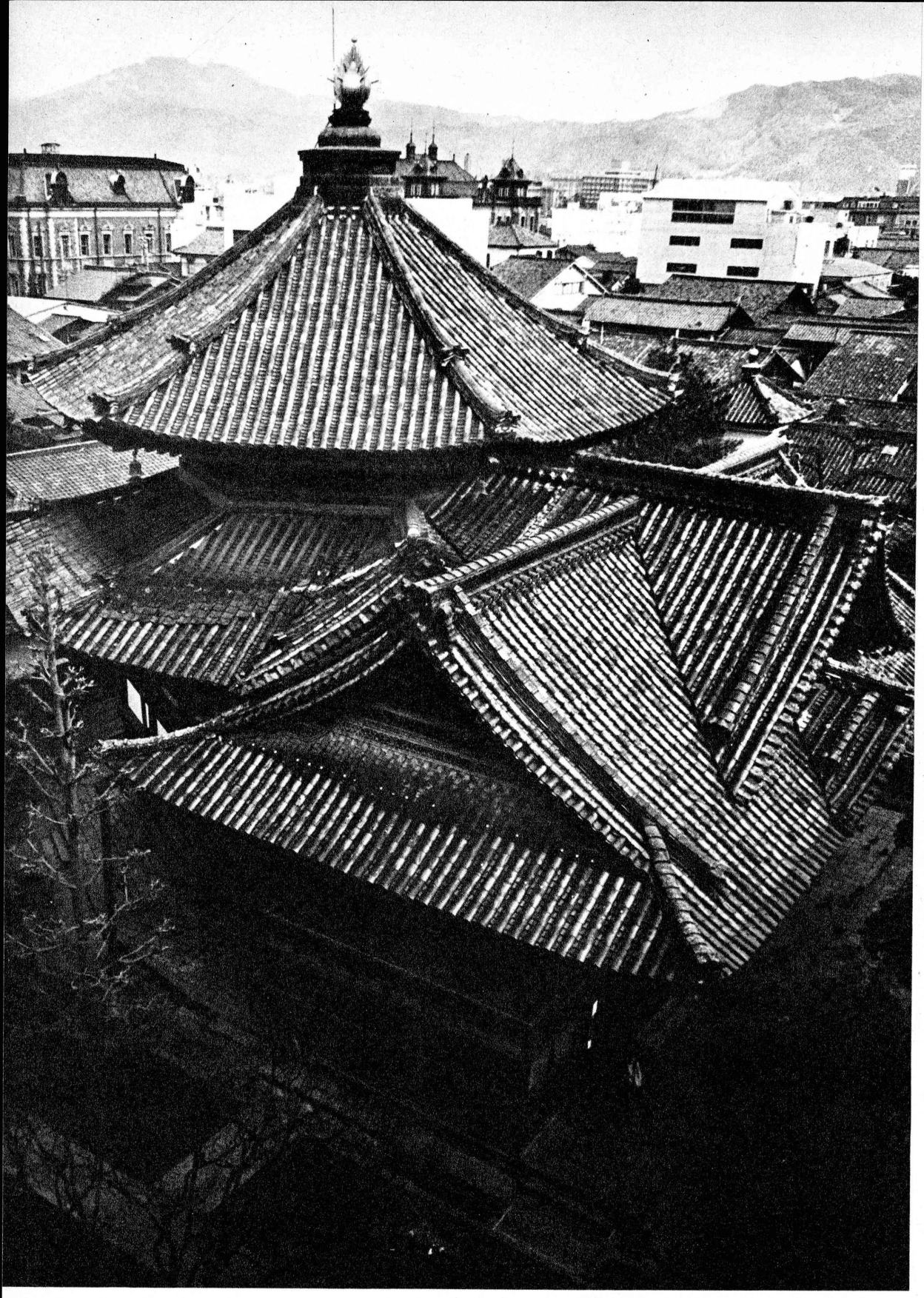
In the case of important clients, such as Crown Princess Michiko, Princess Hanako, the wife of Prime Minister Eisaku Sato and others, she has a part in every stage of production, from creation of the original design through the final fitting.

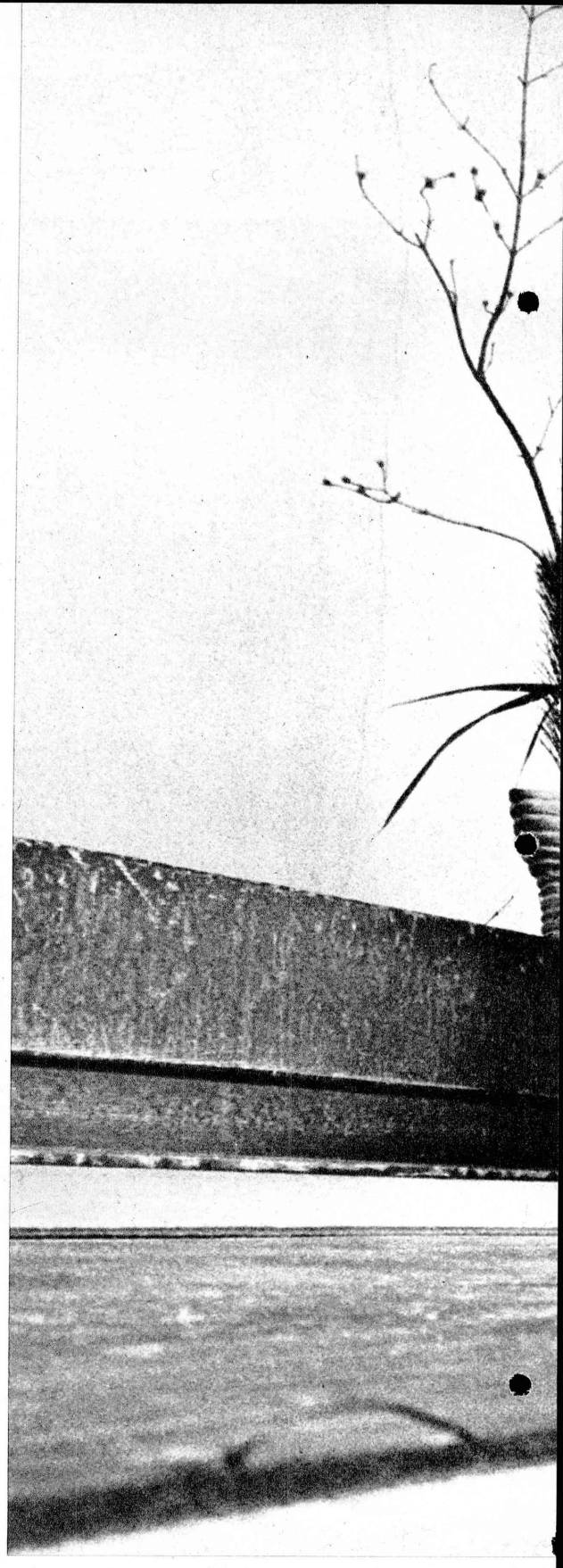
Not satisfied with designing dresses for domestic sale, this remarkable woman is now extending her activities abroad, with the goal of introducing Japanese couture to the West. Thus, last May, she was the Japanese representative to the International Fashion Festival in Las Vegas and recently had a successful showing of her designs in New York's Delmonico Hotel. The fashion show resulted in great praise for her utilization of traditional Japanese motifs, patterns and textiles in the creation of original dress designs. Bergdorf Goodman of New York and Neiman Marcus of Dallas, two of the top stores in America with regard to fashion, now sell Hanae Mori creations.

Madame Mori has expressed her future wish thusly: "I would like to continue producing creations embodying beautiful Japanese colors and to introduce dresses made of delicate Japanese silk to women overseas."



Opposite page, left: Before and after draping garments, Madame Mori customarily sketches possible changes in the design. Opposite page, right: In her Ginza store, she checks an all-silk bolt of her own design. Top: A personal fitting of a dress to be worn at the client's wedding. Bottom: Tokyo's Mitsukoshi Department Store features a salon devoted to Mori-designed clothing which has been a fashion center for several years.





Flower Arrangement and Japanese Women

The Ikenobo Flower Arrangement School

Virtually all Japanese women have studied flower arranging at one time or another. To the majority of these women, flower arranging is more than a pastime—it is a means of enriching their lives. As such, flower arranging is intimately related to the lives of the Japanese people.

Flowers are found throughout the world, and it may be said that there is no one who dislikes flowers. Flower arranging has a long history in Europe, but the reason it has become so important in Japan is the strong tendency toward bringing the beauty of nature closer to daily life. There has been almost no tradition of herbaceous flower gardens in Japan, and the appreciation of such flowers has primarily been through their artistic arrangement in the carefully arranged environment of the tokonoma, the alcove which is the aesthetic center of the Japanese home.

During its 500-year-old history, flower arrangement has continually reflected the spirit of the times, and this remains true today. There has been the direct influence of Occi-

Opposite page: The Choho-ji Temple, where the Ibenobo style was originated 500 years ago. Above: In the same building, in a room which has not materially changed in five centuries, a student prepares the day's flower arrangement.

dental styles of flower arrangement and indirect influence brought about by the processes of modernization and Westernization as they affect the patterns of living and homes of the Japanese. Thus, flower arrangements may still be seen in the tokonoma, but are also to be found in other places as well, much as they are used in other parts of the world.

Since its religious-tinged beginning, flower arranging has developed to the point that there are an estimated 3,000 schools or styles and over ten million women studying throughout Japan. With a following of over one million, the Ikenobo school deserves to be cited as the best representative of Japanese flower arranging. Other leading schools, such as the Sogetsu and Ohara schools, have between 600,000 and 700,000 adherents.

Learning how to arrange flowers is not limited to attendance at formal schools. There are many teachers throughout the country who give individual or group instruction in their own homes or the homes of students, and most medium- and large-sized firms sponsor classes for their women employees as a fringe benefit. From the junior high school level up, flower arranging is a popular extracurricular activity, and many girls learn simply by watching and helping their mother.

Why Study Flower Arranging?

It is often said that Japanese girls study flower arranging as part of their preparation for married life, and it is true that many girls, after completing their formal schooling and before marrying, continue to study flower arranging. However, there are also many who consider the ability to arrange flowers a desirable achievement without regard to its utility after marriage, or who consider it a means of artistic self-expression. Further, these women learn not only how to arrange flowers but simultaneously learn how to appreciate the arrangements made by others, an ability which they can exercise throughout their lives.

Although flower arrangement is primarily a means of interior decoration, and ideally is changed every day, it is also essential to the tea ceremony and religious ceremonies, as well as celebrations and parties of all kinds.

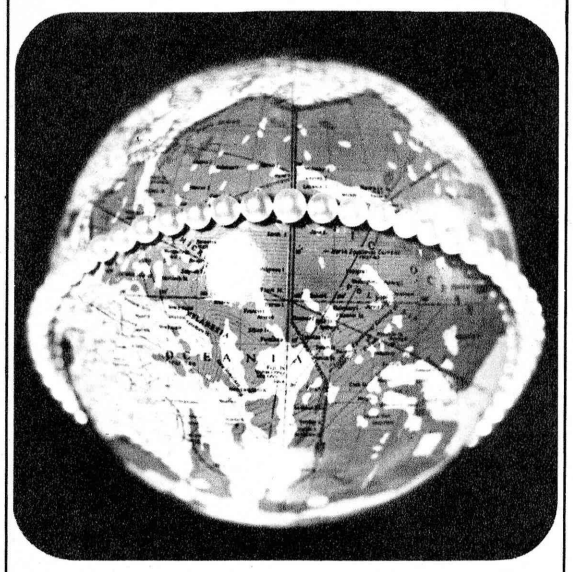
Through the art of flower arranging, flowers are intimately entwined in the lives of Japanese women, literally from birth to death.

An interest in flower arranging has been one of Japan's intangible exports, and many Japanese women living abroad have been active in teaching their art to foreign women. Similarly, many foreign women living in Japan take up the study of flower arranging.

At their graduation ceremony, resplendent in their finest kimonos, 350 women receive their diplomas at Ikenobo's main school in Kyoto.

Fumie Ishiyama finishing a custom flower arrangement to decorate a wedding hall. The need for large arrangements such as this one is a recent development in the history of flower arranging.

Murata Pearls



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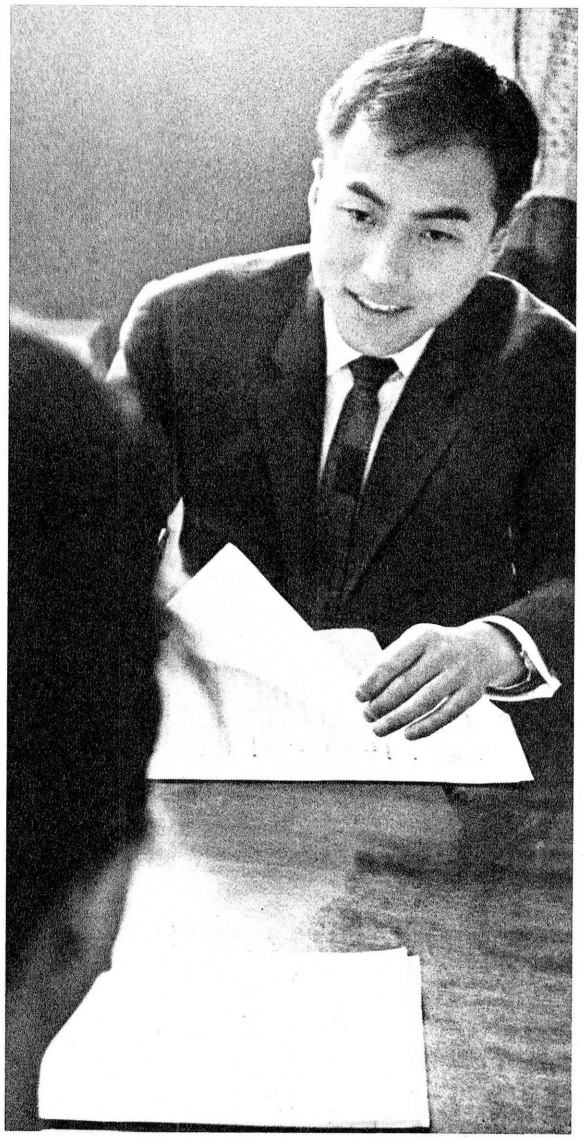


Senei Ikenobo, head master of the school, is the 45th heir to the title since the formation of the Ikenobo style.

Ikebana: New Life for Flowers

The Japanese equivalent of the words "flower arranging" is ikebana, which means "living flowers," and by extension, prolonging the life of flowers or, by placing them in an artistic combination with each other and other objects, such as the container and, in the case of the tokonoma, the other articles present, new life.

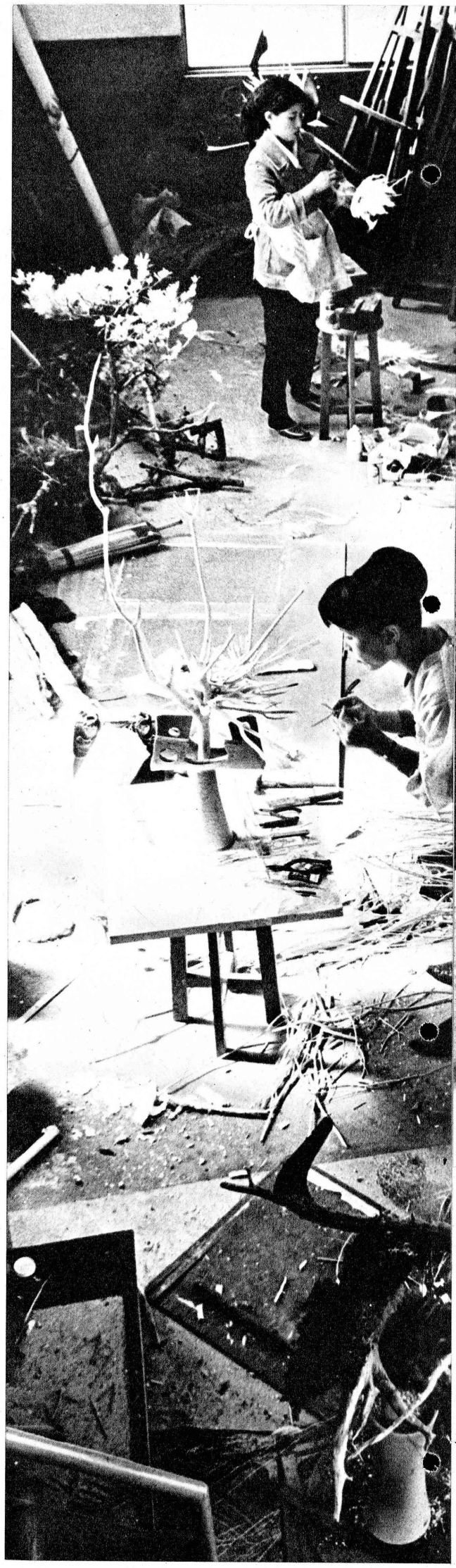
The history of Ikenobo is the history of flower arrangement in Japan. The Ikenobo School of flower arrangement is the largest of the more than 3,000 schools of ikebana in Japan today and also the oldest. This school is not merely a school or style of flower arrangement but has become a big business.

Junior College Created by Ikenobo

In Kyoto, where the school originated, there is a center called the Ikenobo Gakuen which has a modern junior college attached to it. In Tokyo also, there is a similar center for the teaching of flower arrangement.

The Ikenobo Gakuen in Kyoto has a two-year junior college and a one-year day and night school where numerous subjects are taught. They include the theory and practice of flower arrangement, tea ceremony, calligraphy, cooking, dress making, kimono making, hairdressing, English conversation, art theory, design, household medicine and home economics. These courses provide young Japanese women with the basis for the deeper appreciation of culture and the refinements of life.

The students at the Ikenobo Gakuen also engage in extracurricular activities such as sports and have drama, driving, music and other clubs.



The use of artificial material and paint has made workrooms such as this one come to resemble an artist's studio.

Two students collaborate on a large arrangement. It proved easier in this case to make a pine bough to order than to find one with just the desired shape. The lower section will be concealed when the arrangement is finished.

Students selecting containers before a class. Harmony of the container and arrangement is an elementary principle which is never knowingly violated.

Students at the college returning home via the quaint sidestreets of Kyoto.

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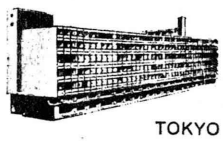

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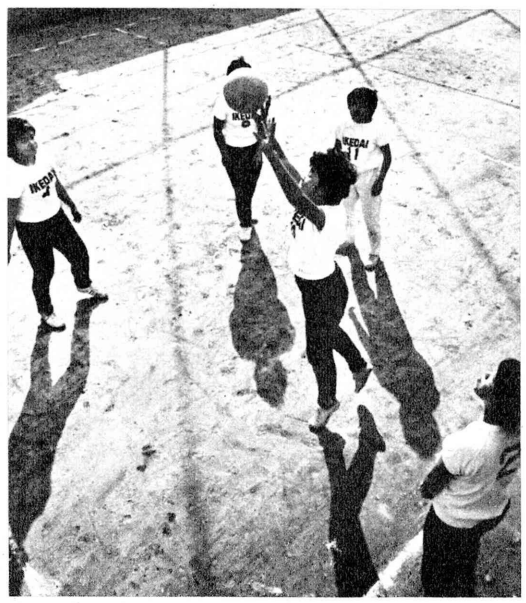
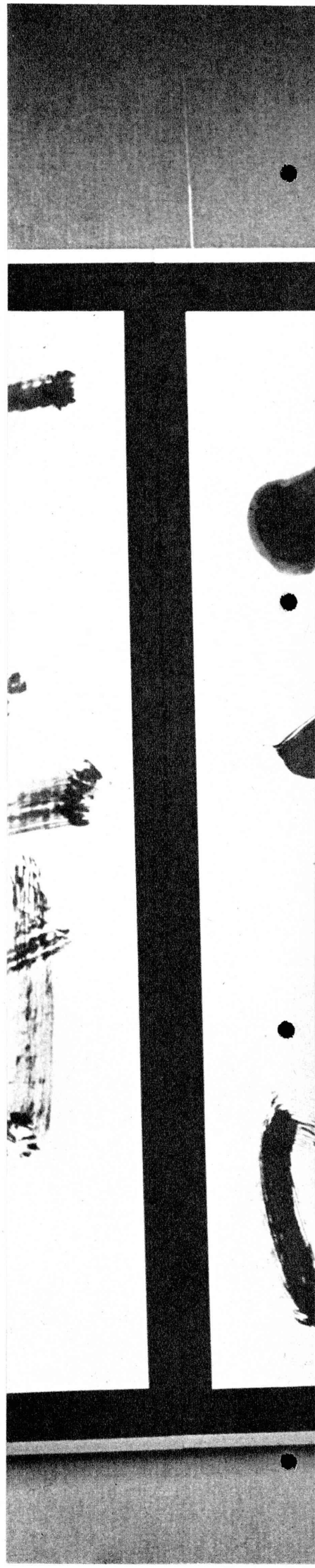


Top, middle, bottom and right: Club activities at the college include modern activities, such as driving, and also traditional ones such as calligraphy.



Ikenobo has pioneered in the introduction of ikebana to foreigners in Japan, and is now extending its activities abroad.

Ikenobo Expands Overseas

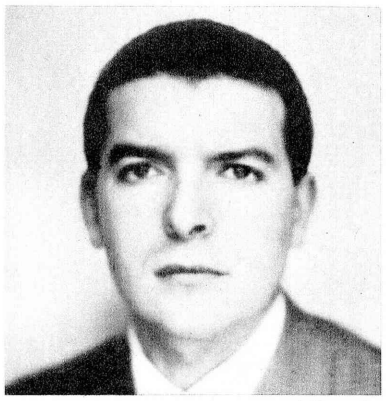
Ikenobo, which has 300 chapters in Japan, is now expanding its activities overseas.

Ikenobo has established special classes for foreigners at its schools in Kyoto and Tokyo and has also been active in introducing ikebana abroad.

Three hundred ikebana masters were sent by Ikenobo to demonstrate flower arranging at the New York World's Fair, where they made a great hit. In addition, they provided the flower arrangements which were on view at the Japanese Pavilion. In April of this year, in addition to continuing its activities at the World's Fair, Ikenobo will open a branch in New York where classes for American women will be held. This is the most ambitious project aimed at introducing flower arrangement overseas to have been made thus far, and Ikenobo also plans to export the materials used in flower arranging, such as containers and the like, as well as books and instruction manuals.

BEST OF JAPAN

as Recommended by Noted Personalities



Michel Mesnil, now residing in Tokyo, is a frequent contributor to French film magazines. His book on director Kenji Mizoguchi is to be published this spring by Seghers, Paris, in the Cinema d'aujourd'hui collection.

REALISM IN THE CONTEMPORARY JAPANESE CINEMA

By MICHEL MESNIL

If I am to be permitted to tell what I personally prefer among the trends of poetics, it would be the magic and fantasy that resides in the art of the cinema, cognizant at first that that which the viewer finds even in mediocre films is, before all else, the importance of reality.

This internal quality of the cinema, discovered since the French Louis Lumiere made, in 1895, the first films, is not given attention, and is sometimes forgotten, especially in French films, where the qualities of inventiveness and imagination are so great but realism is so insufficient.

In Japan, it is just the opposite. When one considers the totality of the production of films of this country, despite a rapid decline in recent years, it remains one of the most important of the world in terms of quantity, although one cannot but be impressed at the same time by the general mediocrity of its ideas and the general quality of its images.

Despite the survival of several talented directors of the generation which has given Japan internationally-merited renown, it appears that it will not so soon find a genius comparable to Kenji Mizoguchi. The perfect combination of form and content, the beauty of his images and profundity of his themes are not approached by any modern director.

But at least, for want of a major genius, one cannot doubt that there exists among the most accomplished directors of the modern generation a number of men who have "realistic honesty"

Artisan Ichikawa

The work of Kon Ichikawa is characterized by honesty and frankness of description of men and the world. Although many of his films are comedies, he has the merit of not being tricked by that which he displays for us. His fine recent film, "Taiheiyo hitori bochi" (English title: "My Enemy, The Sea") is proof of this. The film tells with considerable naturalness and freshness the story of a young man who decides to cross the Pacific alone on a small yacht and finally arrives in San Francisco after many ordeals. A simple story, and yet it is unfolded, without any rhetoric at all, during the long months of the preparations, the voyage and the final safe arrival in America. The exterior scenes of the sea were filmed with an extremely remarkable mixture of bold technique and a refusal to utilize visual effects for their own sake, and the film has a sociological veracity in its images, as in the depiction of the life of workers and artisans in a poor suburb of Osaka. Ichikawa does not embellish life nor does he besmirch it. He only strives for the strictest objectivity as he paints the difficulties of the relations of the hero with his parents, and succeeds in making us perceive without having to explain. Just the amount of dialog ie which is necessary is used, and all the weight of sadness and mediocrity which is the young man's burden, the suffocating atmosphere of his trade, all the hopeless existence which he can bear is all presented. The hero is just the opposite of the intellectual, with his extraordinary desire to escape, to leave the Japanese shores, to flee society.

Not a bit of philosophy in all that: it is the images which speak.

Chronicler Imamura

While Ichikawa is an artisan, the work of the young director Shohei Imamura appears to be that of a chronicler. In his films, Imamura does not lose interest in social problems and daily life and, in a general way, all that can nourish his neorealistic paintings of Japan today. Among his recent works, it is the celebrated "Nippon konchuki" ("The Insect Woman") which interests us. Besides the direction of the actors (especially Miss Sachiko Hidari), the work is characterized by an atmosphere of truth, psychological truth, without doubt, and truth of the situation in a likely and well-arranged scenario, but above all veracity of its sociological analysis, even in the smallest details. When he depicts, with particular attention to decor and the physical attitudes of the people, a corner of rural Japan, buried under the snow, or such a fragment as the city life of the female lead, Imamura succeeds in organizing his scenes about a number of "small true acts," a thousand gestures of all the days passing before our eyes, so as to inspire happiness on the part of the viewers, and with such directness that the game is won, and the viewers immediately believe the story as if it had been reported in the press or over television. Similarly, in the shocking scenes, of which Imamura is a sort of specialist, he unaffectedly inscribes in the plot of tragi-comic events which constitute the ordinary life of his heroes—life which is that of most men—that which does not appear ridiculous or unsuitable to us.

Naturally the story-telling qualities of Imamura constitute at the same time his limitations. That which is lacking in Imamura's work is the vision of the whole, or, even, a philosophy. One is greatly interested in what he says, and one feels that he is not just a good artisan, an "assembler of images" like Ichikawa. He knows that which he wants to

My Enemy, The Sea: From society, release.

tell, and tells those things which have a historical sense and which would not exist without a certain coherent and personal conception. His works do not lack critical qualities, with regard to both society and his heroes. But it is the inspiration which he does not have, the power, and moreover true originality and the subtlety of intelligence.

Intellectual-poet Hani

One might say that regarding pugnacious strength, Susumu Hani is much more gifted than Imamura. It is certain that he is one of the most intelligent and delicate of contemporary Japanese film-makers. One may consider "Kanojo to kare" ("She and He") to be the most realistic film of recent years. Not only is the theme subtle and interesting, but the scenario is extremely original.

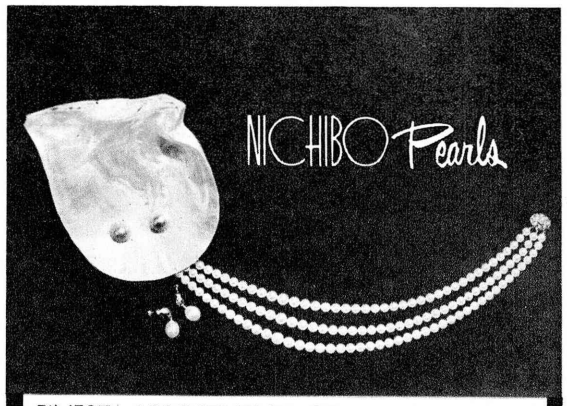
Hani has a very personal sensitivity of duration, of the instant, of the indefinable feeling of the passing of time, and he knows to equip himself with infinite mildness, intelligence and tact at all times. Directing the actors with a surety perhaps less than that of Imamura, he excells at composing an atmosphere, at portraying the intimacy of all the moments when she and he succeed in being together, which is depicted with an exquisite delicacy and rare sense of the enclosed world of the two, and of their sweetness and solitude.

Intellectual and poet in his dialogue and his intentions (the end of the film is a lyricism which is certain to have a profound effect on the viewer), Hani does not cease to be simple and realistic in his directing, and he always succeeds in avoiding things such as excessive camera movement, one of the pleasures of contemporary Japanese cinema. Suggestion, abbreviation, the achievement of efficacy without compromise, silence, Hani possesses all these virtues, in addition to aesthetic culture of great richness and absolute distinction. "She and He" merits the attention of all for the young director whose future is indisputable if he knows to marshal enough force of character to shape that which he will want to shape, and still conserve the maximum liberty possible.

I sincerely believe that the domain of realism, Wherein Japanese directors always show their inner dispositions, is the most certain value of the Japanese cinema these past few years.

But honesty is, for the most part, not found in the cinema. The chief purveyor of objectivity is the small television screen. The cinema is artistic or it cannot exist. The three film-makers who I have cited have the merit of understanding this, and that is why their films, strictly and honestly realistic, are sometimes deserving to be hailed as works of the cinema. The others, the vast majority of others, put images on the screen, but the result is not cinema.

Top, left: She and He: The happiness of intimacy; right: She and He: She discovers the world of others. Bottom: The Insect Woman: A world without love or hope.



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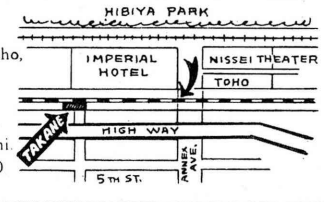

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Detail from "The Tale of Genji" scroll, sixteenth century.

The writer is president of the Kajima Construction Company. She is married to Morinosuke Kajima, a member of the House of Councillors. Mrs. Kajima has written several books, including a collection of essays and a translation of a monograph on the fourteenth century Italian fresco painter Simone Martin.

JAPANESE WOMEN

By UME KAJIMA

It might not be appropriate for a woman to talk about women, but I would like to make a few comments on Japanese women viewed from a different point of view than a male's.

Japanese myths start with the female Sun Goddess, Amaterasu-o-mikami. When the goddess hid herself in a cave, so the story goes, the world was plunged into pitch darkness. But when she emerged from the cave, the world suddenly became bright and shiny. From this and other similar tales it is presumed that in prehistoric Japan the authority of the family was in the hands of women.

From 622 to 789, a women empress was enthroned. She was the Empress Suiko. It was in this period that the Buddhist-inspired "Tempyo culture" flourished, and it was also during this period that the most representative literary work of ancient Japan, the Manyoshu (Collection of Myriad Leaves) was compiled.

Included in this collection of poems and songs are a number of works by women. They wrote beautiful poems directly depicting the burning emotions of the Japanese women of that age.

During the middle of the Heian Period (about 1000), women in Japan were respected for their literary accomplishments.

Lady Murasaki's "Tale of Genji," Sei Shonagon's "Pillow Book" and other novels and diaries written by women were brilliant works of the period. The "Tale of Genji," which realistically describes court life in the Heian Period, is world famous as a masterpiece of classic literature.

But two centuries later, around 1200, the rise of the warrior class and the outbreak of numerous civil wars, as well as the introduction of Buddhist morality into Japan, placed severe limitations not only on the daughters of the samurai but also on the common masses. This resulted in forming the characters of Japanese women in a small and restricted mold.

During the Edo Period (1603-1867), the women of Japan, as described in Kabuki and puppet plays, were idealized as having been very beautiful and kind, good and patient and chaste. In a sense, Japanese women seemed to have been the idol of Japanese men.

The woodblock prints of Utamaro and Harunobu, depicting Japanese beauties, have been introduced abroad as the paragon of Japanese womanhood.

Since the Meiji Restoration of 1868, the social status of Japanese women has increased conspicuously. Many girls began to go abroad to study and the fetters of feudalism were gradually shattered, making it possible for Japanese women to carve a niche for themselves in many fields of endeavor.

Famous women of the Meiji Era included novelist Ichiyo Higuchi, educators Haruko Hatoyama, Umeko Tsuda and Utako Shimoda. Madame Mitsuko Coudenhove-Kalergi (Wife of an Austrian diplomat; their son became one of the most important individuals in the founding of the EEC) and Madame Otama Ragusa (Wife of an Italian sculptor who taught European sculpture techniques in Japan and introduced Japanese art to Italy on his return; she was active as a painter in Europe.) are famous to this day because of their activities and the fine families they raised.

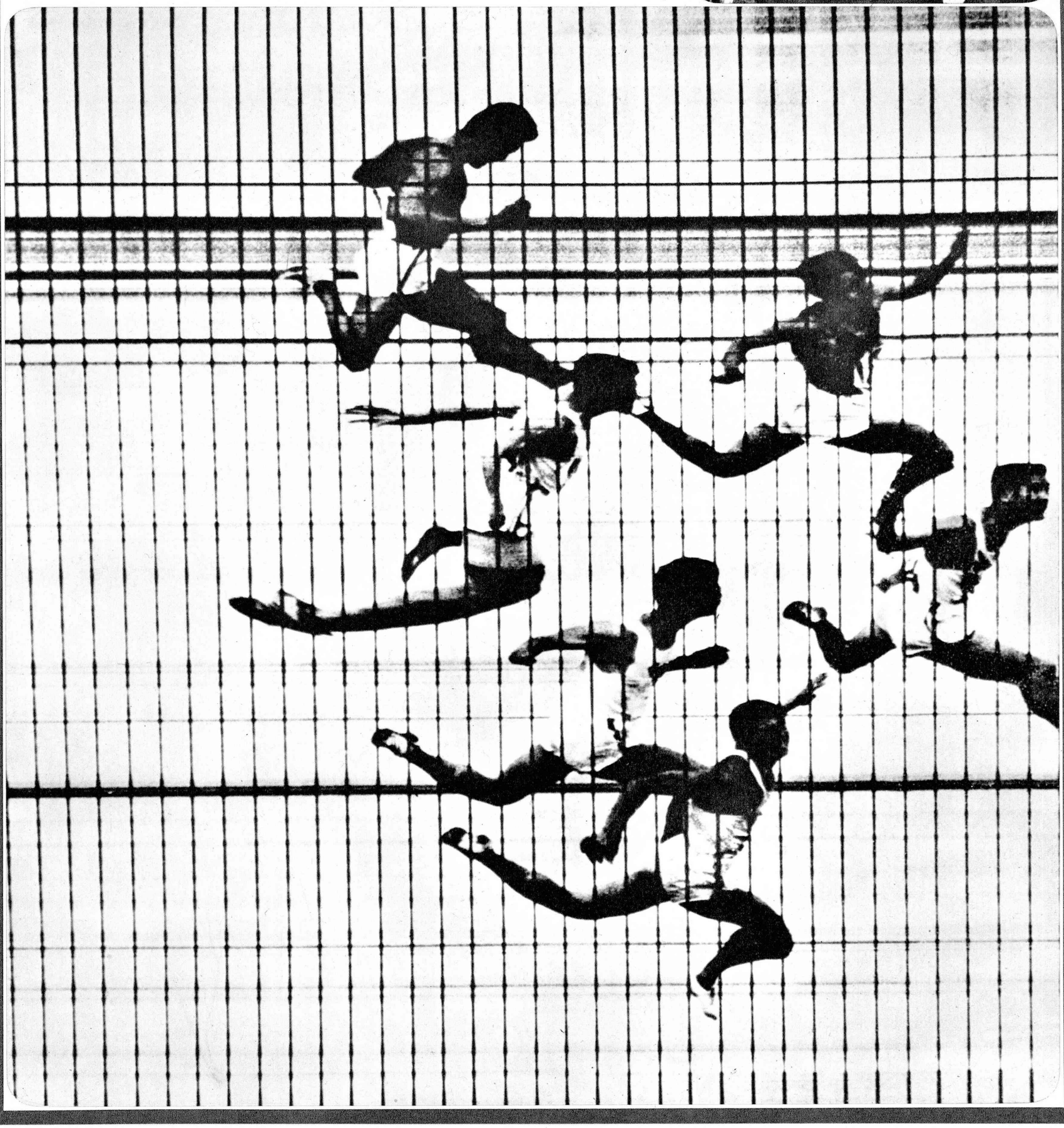
During the period from 1900 to 1913, numerous writers, such as poet Akiko Yosero as well as novelists and performing artists made their debut. It was also in this period that the suffrage movement in Japan took on added momentum.

After World War II, the women of Japan acquired the right to vote. The number of eligible women voters then totaled 21 million. A total of 39 women were elected to the Diet in the first election women voted in. This was a phenomenon rarely witnessed elsewhere in the world. The new Japanese Constitution stipulated, among other things, the renouncement of war, respect for fundamental human rights, and equality of the sexes. The right to equal education was reflected by the adoption of the coeducational system and more and more women began to infiltrate into occupations which were hitherto the exclusive province of men.

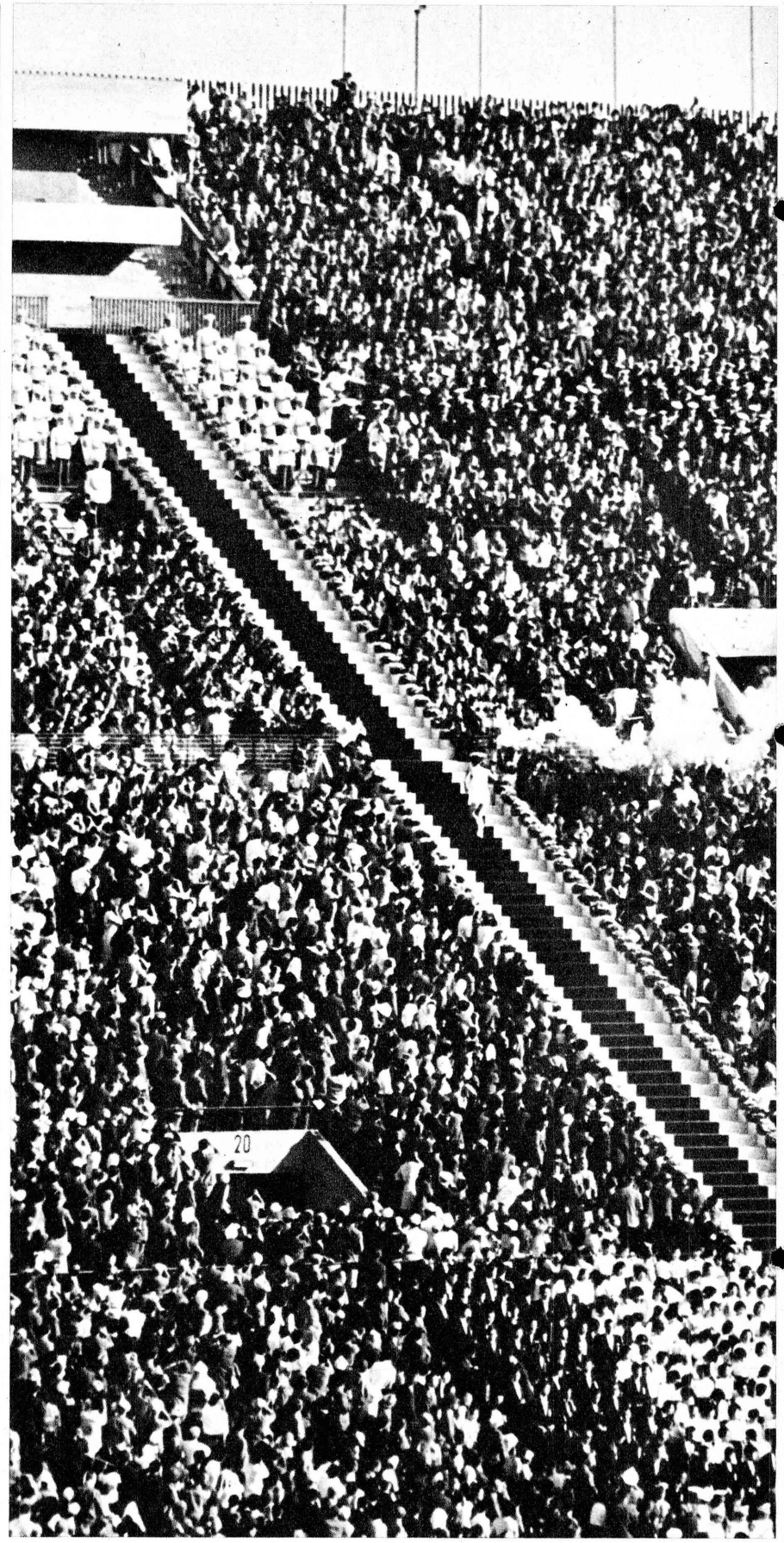
It is hoped that modern Japanese women will further expand their influence and polish their personalities.

Left: Mitsuko Coudenhove-Kalergi. Right: Detail from a print by Harunobu, mid-eighteenth century.

"TOKYO OLYMPIAD" —DOCUMENTING HUMANISM



Lighting of the Olympic torch is reenacted for the film.



A moment of triumph for all Japan: the Olympic torch has arrived in the National Stadium.

The Tokyo Olympics, the eighteenth modern Olympiad and the first held in Asia, was the most colorful and largest in terms of the number of participating countries to date. As the flags of 94 nations fluttered on the ramparts of the colassal new stadium, the festival of beauty which is the Olympics unfolded, transcending differences among men such as those of race, language and culture.

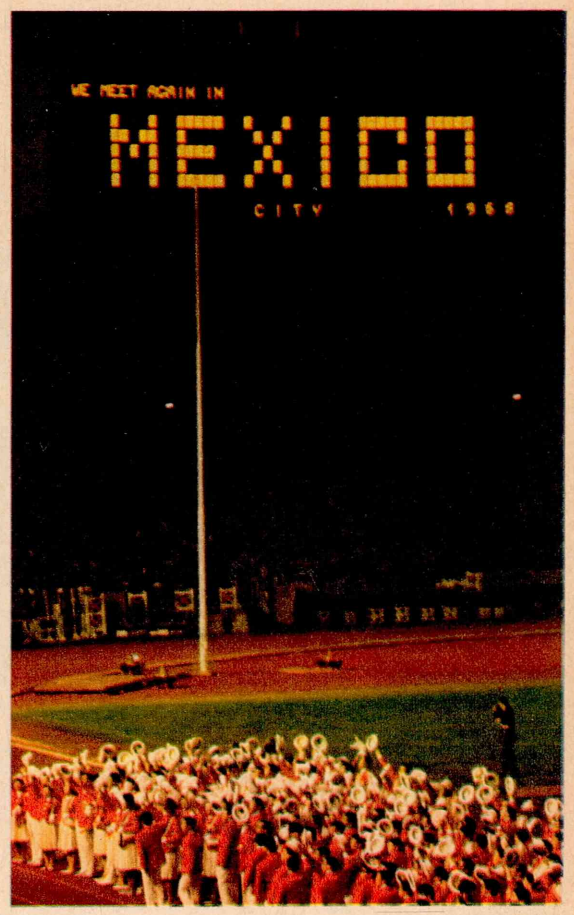
It is a responsibility of the host nation to produce a documentary motion picture record of the Olympics. To do this, the Tokyo Olympics Organizing Commitee selected Kon Ichikawa to direct the making of the film. The requirements of the film's director included an international reputation, and cinema fans will recall that Ichikawa's films, "Fire on the Plains," "The Harp of Burma" and "Brother" have won awards at international film festivals. Ichikawa did not have half as much time as did the director of the film of the Rome Olympics, but he efficiently assembled a staff of over 550 men, including 164 cameramen, and, together with his wife, Natsuto Wada, who has often collaborated with him in writing scripts, and two others, a scenario writer and a poet, wrote the shooting script.

The documentary, "Tokyo Olympiad," is the first Olympic documentary to be filmed in wide-screen color. The film, three hours long, was released in Japan in mid-March and immediately won the acclaim of critics and the general public. The Toho Company, distributors of the film, has received inquiries and orders from, as of April, 48 countries. The version prepared for export differs only slightly from the version being shown in Japan.

Man Is Extraordinary

> This film should be a purely documentary film, but it should not be a mere record of the events of the Olympic Games. This is because the Olympics is the materialization of the dreams of mankind . . . Viewers of the film have rediscovered the glory of mankind. They have seen how sublime man can be and how weak he sometimes is.
>
> —Kon Ichikawa

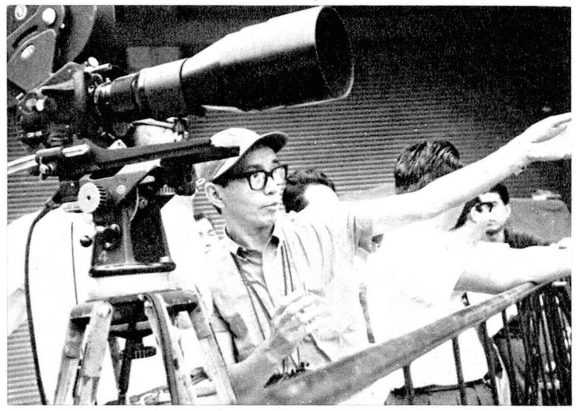
Such were the beliefs that shaped the film.



Competitors at the opening and closing ceremonies. In red blazers, above and below, the Japanese athletes and coaches.

Ichikawa succeeded in showing that man is indeed an extraordinary being, and that the Olympics are an expression of humanism more than anything else. These beliefs were the most important factor in determining the film's content.

Feeling that the Games were not merely a grand sports meet, Ichikawa attempted to show, beyond the achievements of the athletes, the athletes themselves, faced with challenges of time, distance and achievement. Thus, there are many telling close-ups, of faces, gestures and bodies, showing the intense emotional impact the events had. Further, the spectators themselves participated in the Games as fully, in their own way, as did the athletes, and there are shots of them as well,



Director Ichikawa giving instructions to a cameraman.

enabling us to understand the way "Olympic fever" gripped all of Japan.

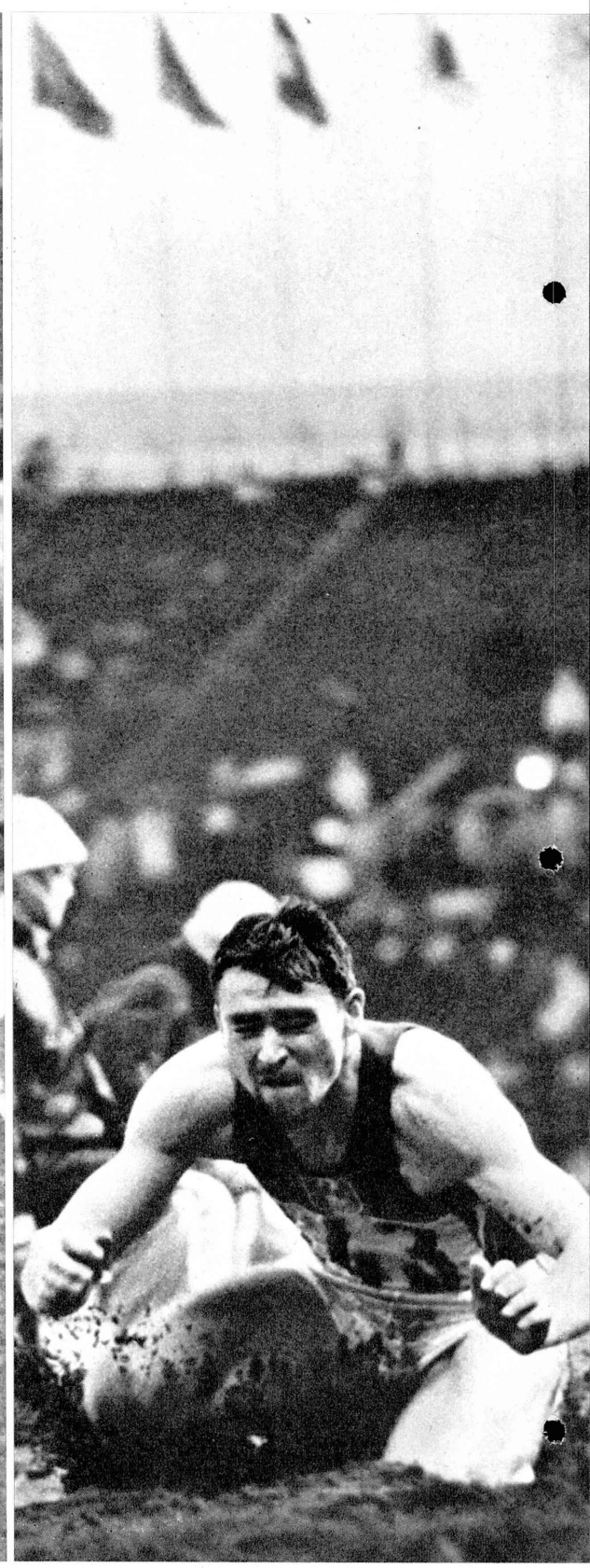
All Equal Under The Sun

The film opens with a great close-up of the sun, radiating fiery light—a symbol of Japan, and of peace and life itself. The lighting of the Olympic torch in Olympia, Greece, using the sun's rays, is shown, and then the path of the torch (Actually four torches were used within Japan; they were reunited in Tokyo.). The unifying symbol of the sun is seen at other times during the film and again at its end.

Since all men are equal under the sun, in a sense all athletes, winners and losers alike,

In the men's 5,000m race, a final burst of speed before the tape.

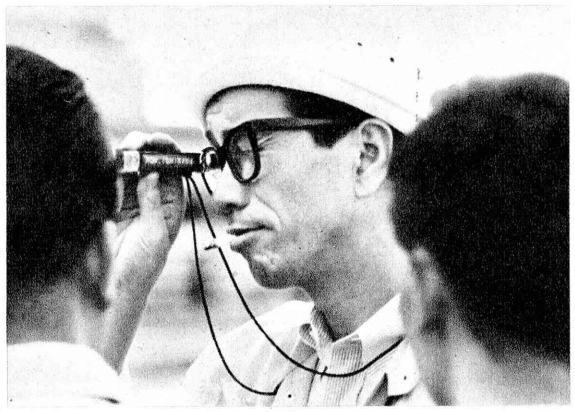
A long jump competitor between start and finish.



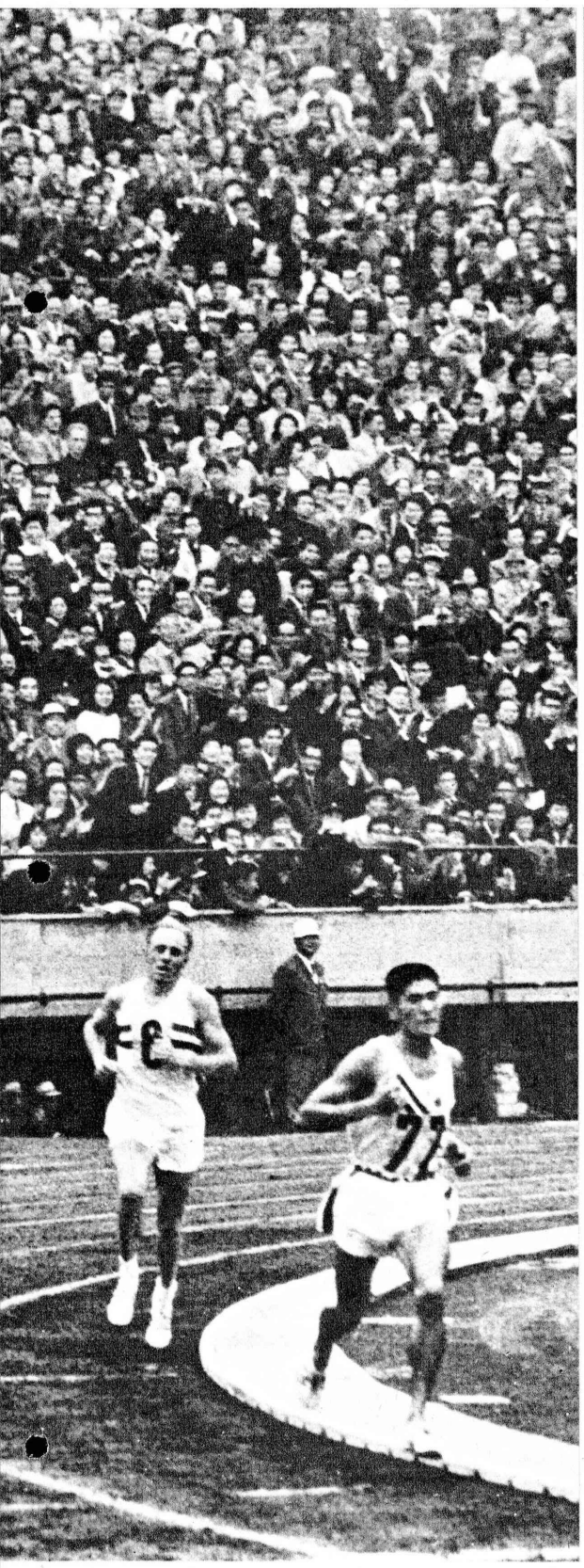
A wet finish for a entrant in the running broadjump competition.

are equal in having participated in the Olympics and upheld the ideals of the Games. Thus, the camera does not hesitate to follow competitors who did not come close to winning gold medals, such as the runner from Chad, his country's only representative who also distinguished himself by being the first person from newly-independent Chad to participate in the Olympics, in addition to Ethiopia's great marathon runner Abebe Bikila, who repeated his gold-medal success at the Rome Olympics last autumn in Tokyo.

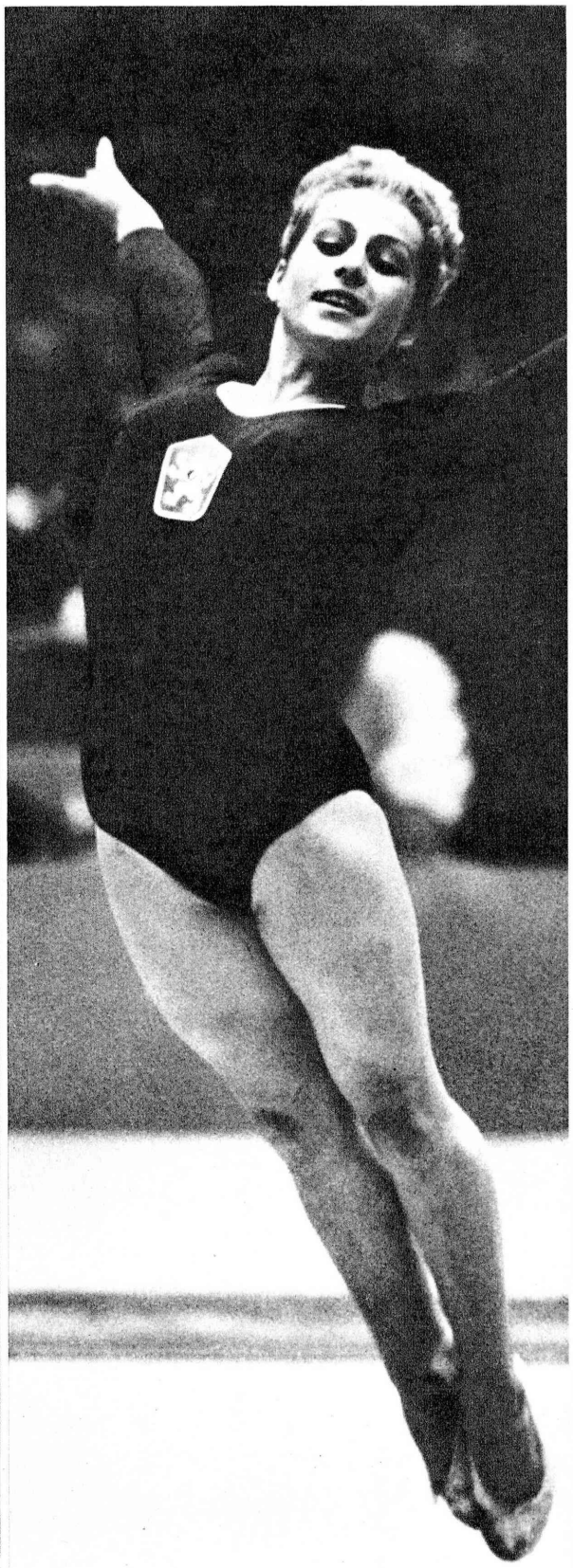
Following the first main climax of the games, the colorful opening ceremony, the highlights of nearly all the events follow in a steady procession. The great scale of the games, in terms of time, events and participants, precludes a "complete" record of the Games. It is impossible to show all gold medals being awarded, the start and finish of every event or all the important behind-the-scene details. Over 70 hours would be required to view all of the film exposed; this had to be trimmed to a length of about three hours. Since the significance of the Games resides in its entirety rather than any single part or participant, one cannot be critical of the exclusion of a few scenes or what may seem to be a too-short treatment of others. Each person who sees the film will find parts which will linger in their memories, scenes such as the close-ups of Abebe during his record-making marathon run, the face-to-face, body-to-body confrontation of wrestlers, the



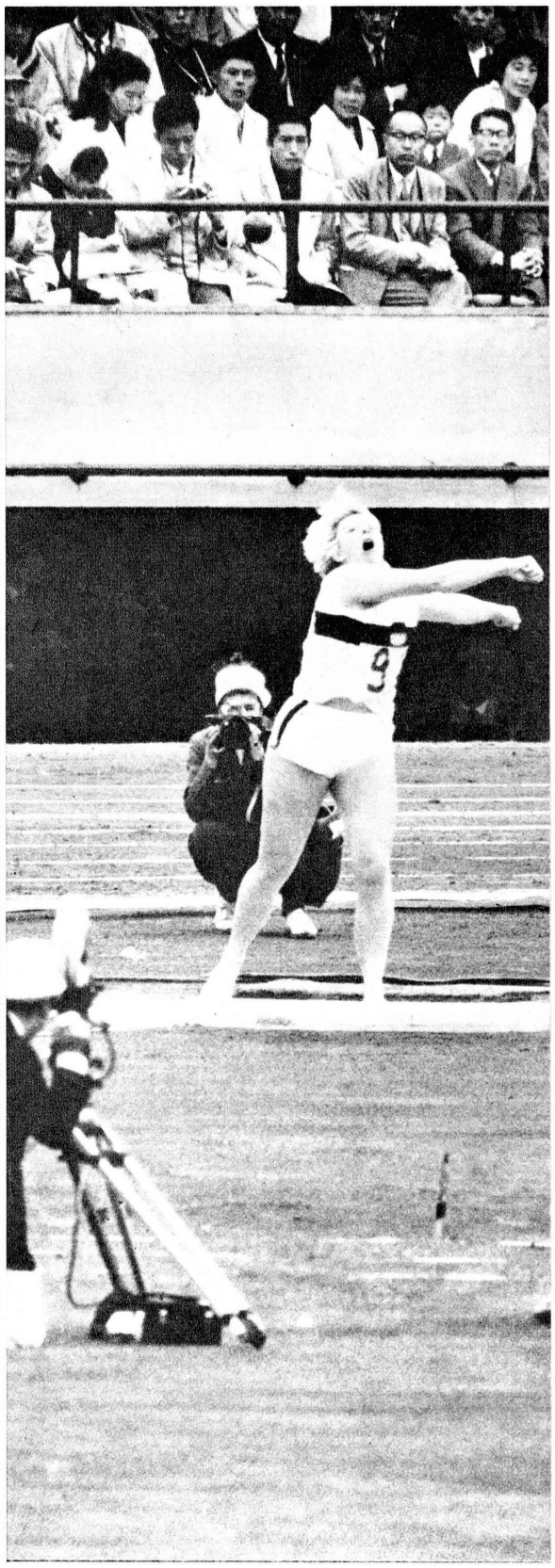
The director checking on which lens will be best. The use of 2,000mm and 1,600mm lenses was a pioneering achievement.



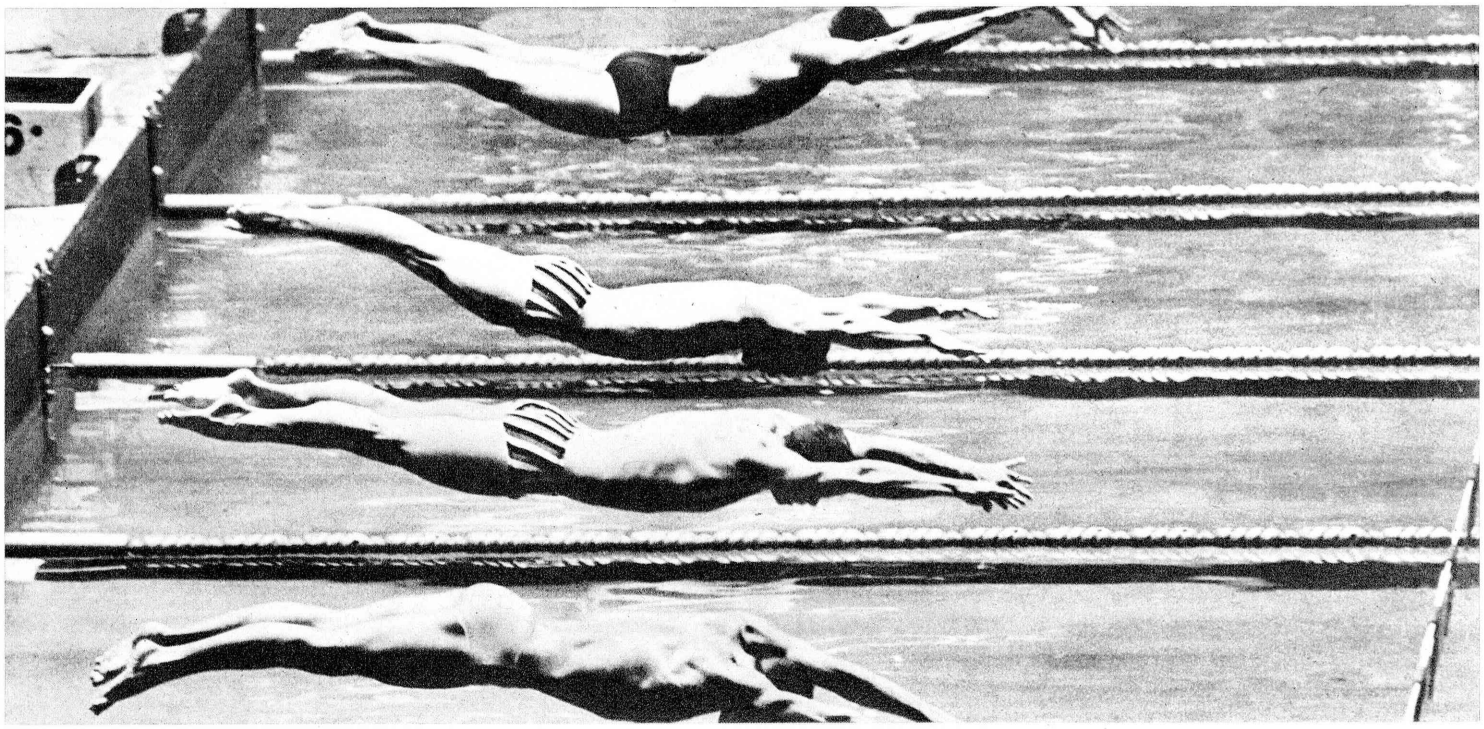
Second- and third-place medalists nearing the finish line.



The women's gymnastic exercises: the Olympics at its most graceful.

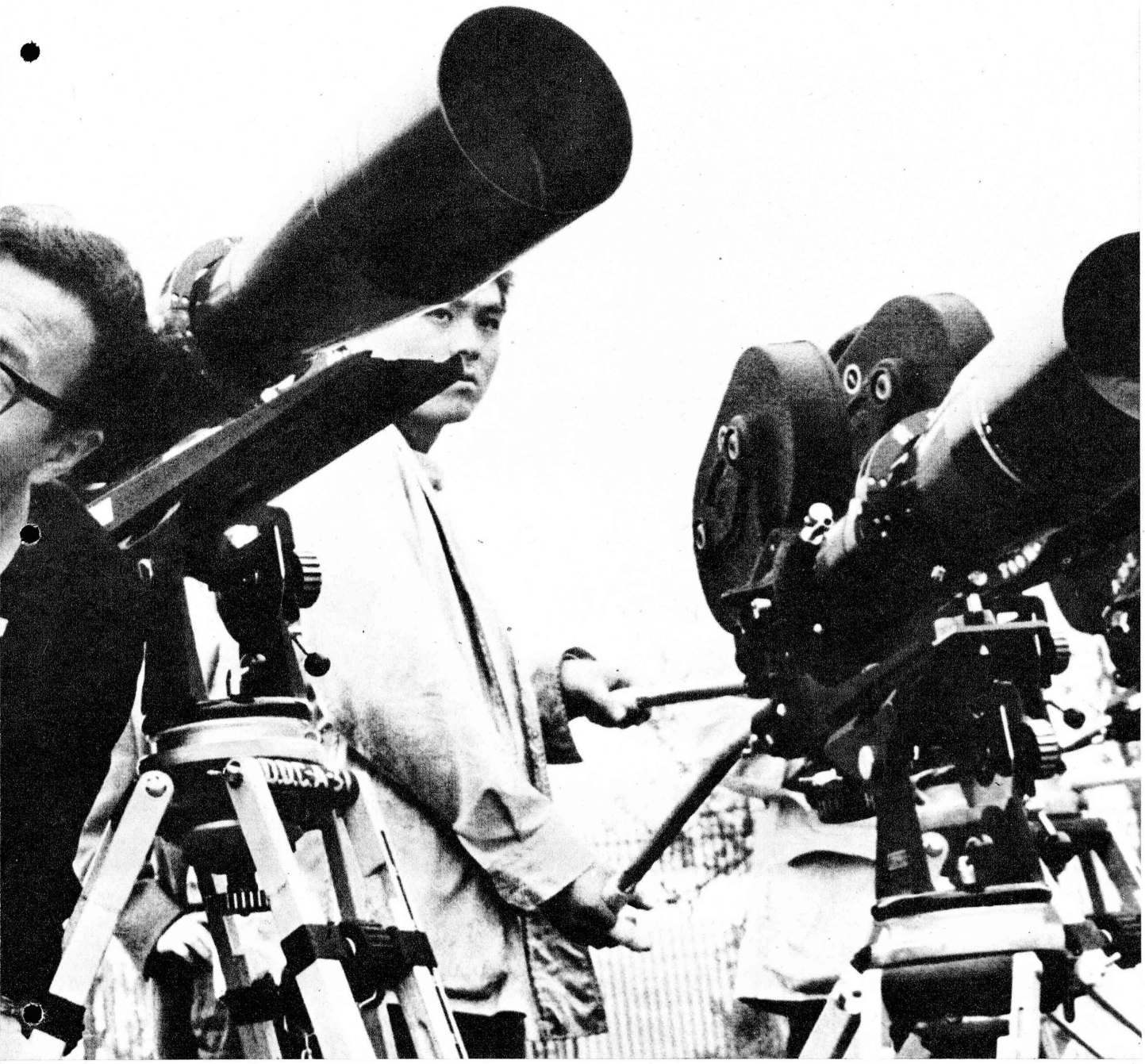


A German discus thrower in the women's pentathlon.



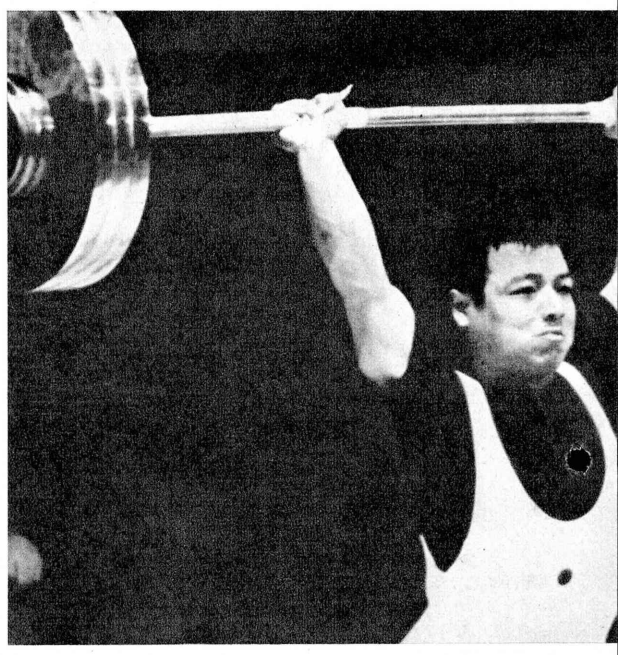
Swimming: the events where youth was most prominent.

Director Ichikawa, here flanked by a battery of cameras, claims that he has not yet made his masterpiece, but popular opinion is that the Olympics film is just that.



Runners clearing one set of hurdles in the women's 80-meter hurdle competition.

Filming the final women's volleyball match.



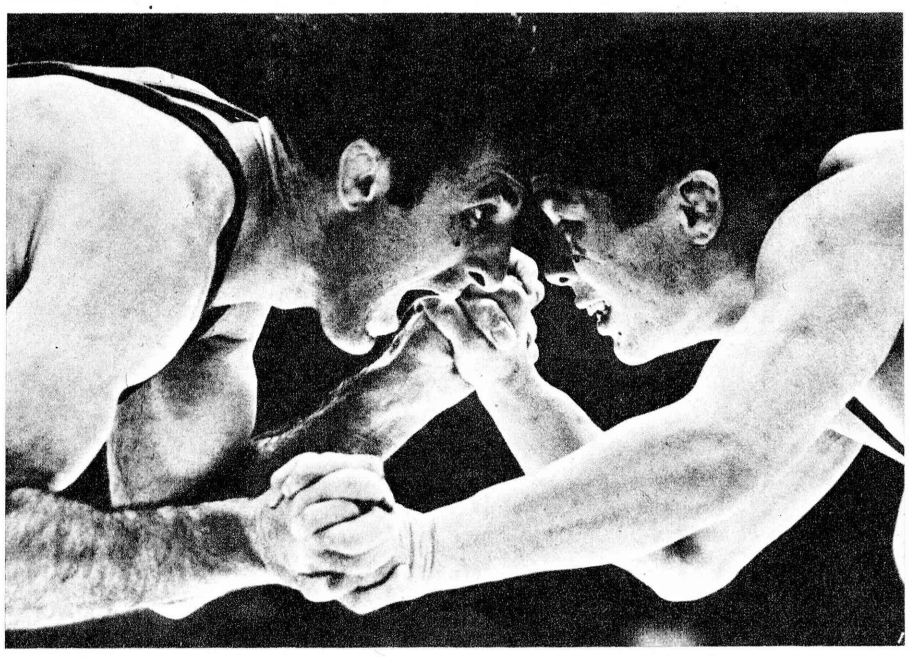
A featherweight-class weightlifter who went on to win a gold medal.

grace of gymnastics exercises, the vein-popping exertions of weightlifters, the sprinting, leaping and striving toward the Olympic goals of "faster, higher and stronger." Humorous and personal touches are also in the film: some marathon runners grab a drink of juice from a specially set-up roadside table and drink while running, but one runner stopped long enough to drink three cups, as unconcerned as a person strolling through a park. The agony, satisfaction, relief, earnestness, concentration, and nervousness of the athletes is all contained in the film.

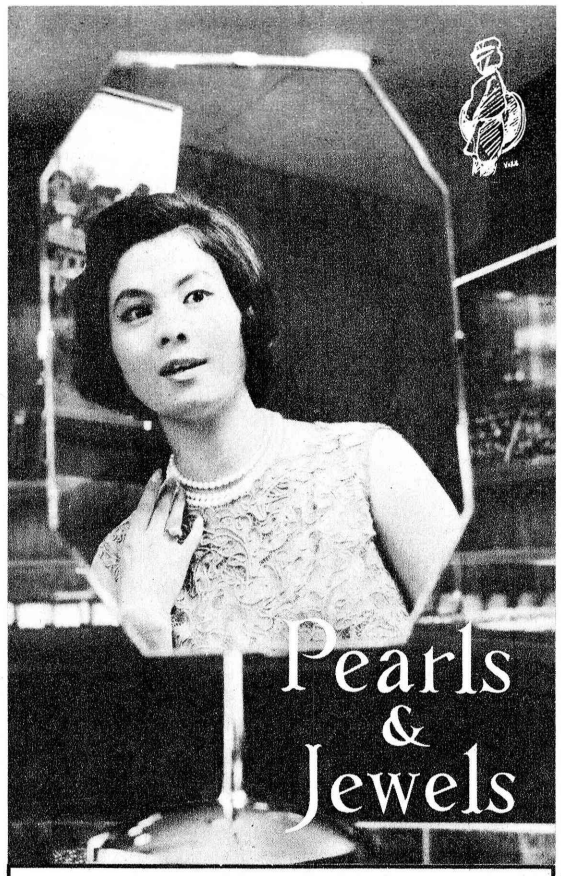
Art of the Documentary

Cinema techniques, including the use of close-ups, super-long telescopic lenses, soft focus and slow motion are used in such a way that those who expected a newsreel-type of documentary were extremely surprised. Although a documentary, the Cannes Film Festival committee requested that it be shown at the next festival. In the vast majority of cases, the artistic effect is just what is needed to reveal the essential emotional content of the scenes, and it seems likely that this film will be considered one of the most artistic documentary films made.

Even sound is imaginatively used. The eerie sound of flagstaffs' halyards rattling against the steel poles is amplified at more than one time, and the only sound heard in the portion of the film devoted to shooting competitions is the crack and whine of gun and rifle shots.



. . . *Face-to-face, body-to-body: wrestling.*



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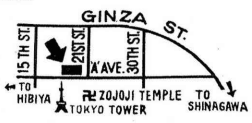

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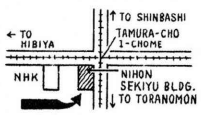

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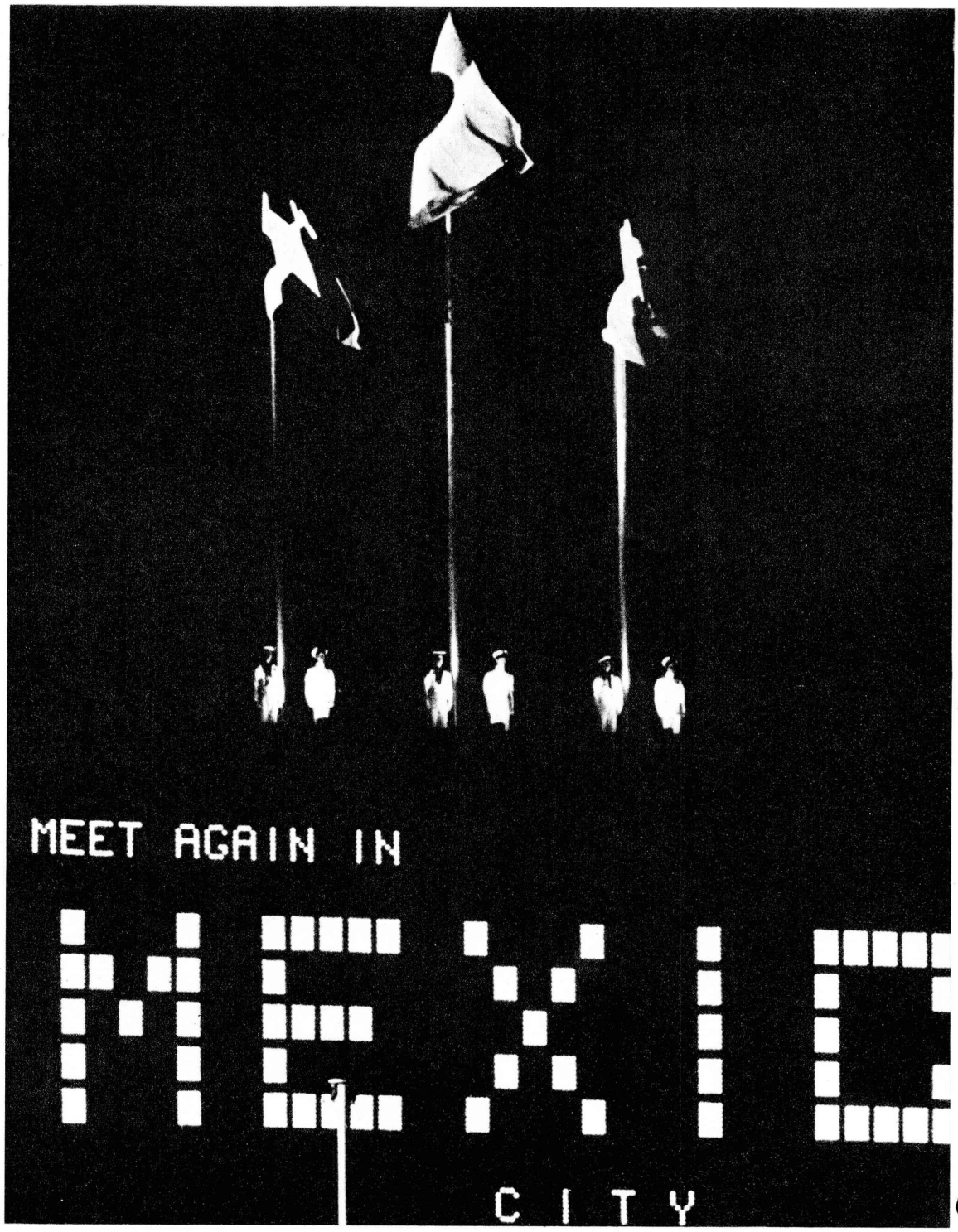
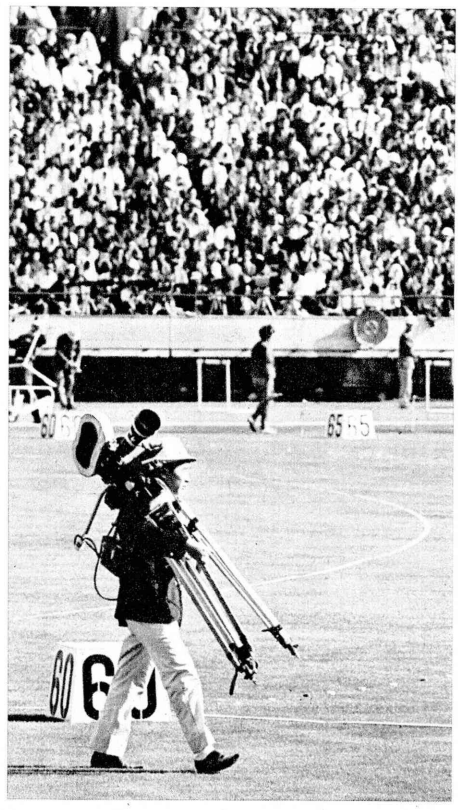
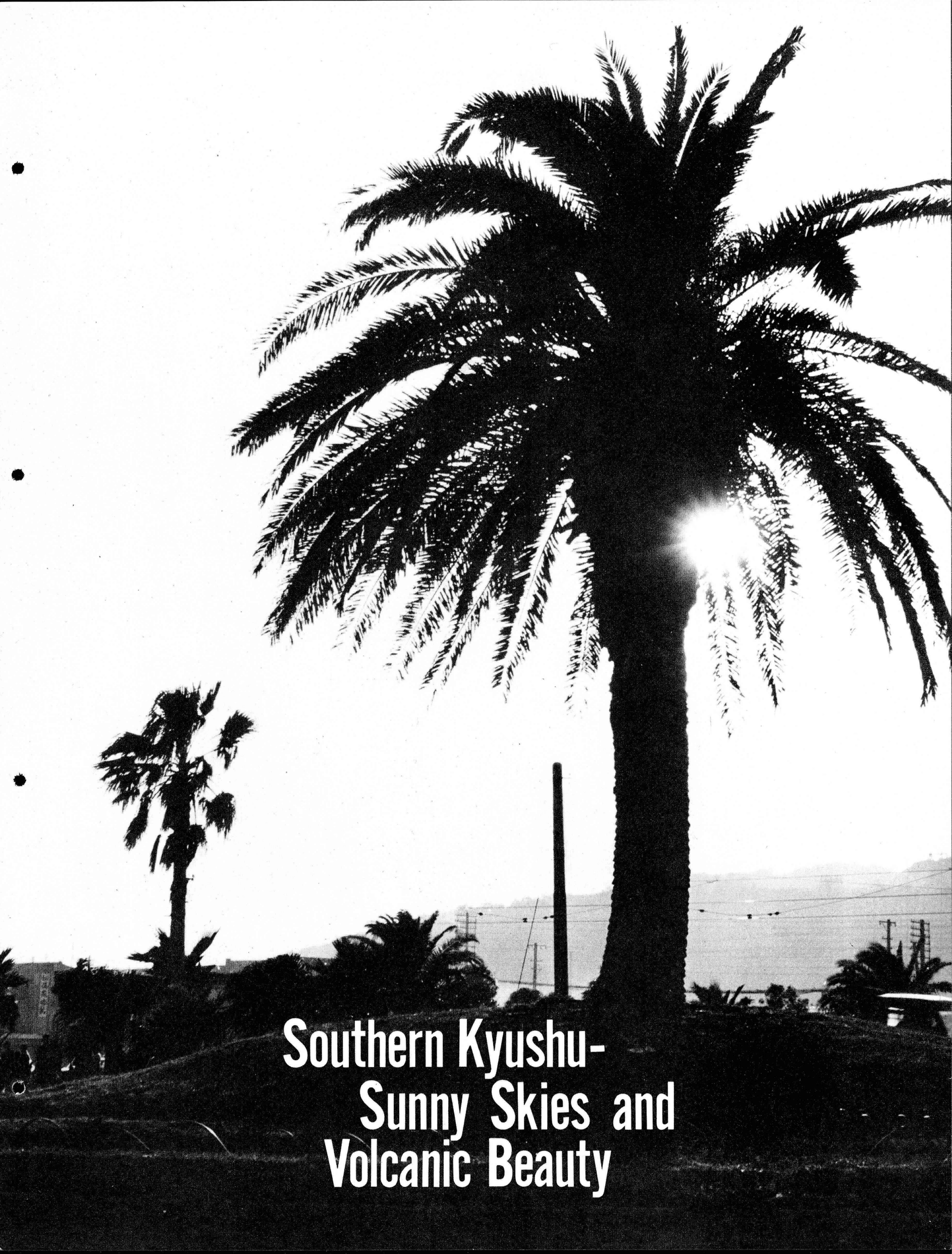


Toting one of the 103 cameras used to a new location in the National Stadium.

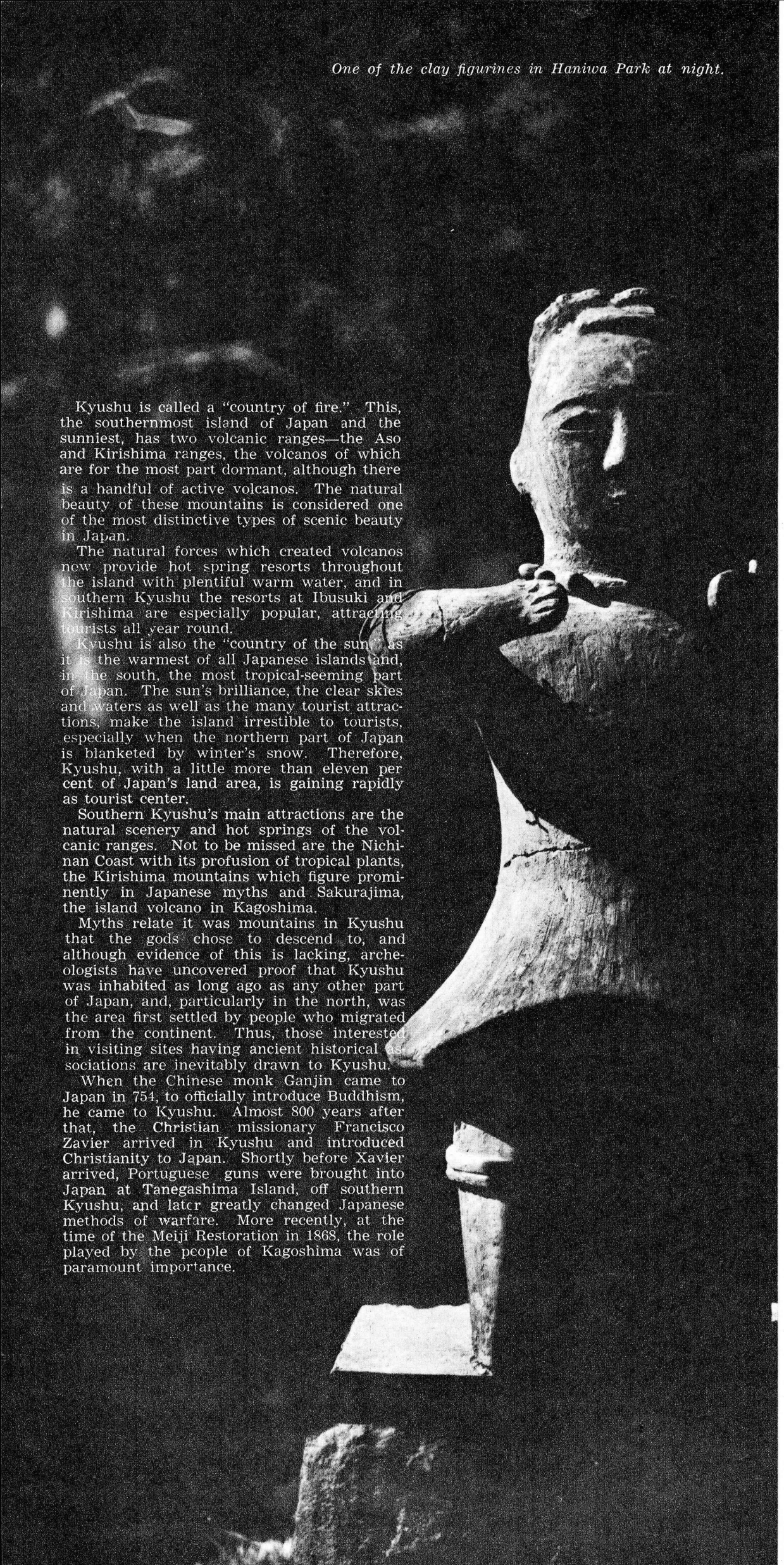


"Tokyo Olympiad" incorporates in a fresh way the elements of both feature motion pictures and documentaries in recording the grandeur, emotions and achievements of the Tokyo Olympics. It enables one to realize that man is truly an extraordinary animal, and that there are factors which override differences such as those of race and nationality.

"Tokyo Olympiad" was planned by the Tokyo Olympics Organizing Committee and made by the Tokyo Olympics Film Association. It was directed by Kon Ichikawa and produced by Suketaro Taguchi. The technical director was Michio Midorikawa. Total cost of production: US$1,000,000. Eastmancolor, wide-screen.



Southern Kyushu-
Sunny Skies and
Volcanic Beauty



One of the clay figurines in Haniwa Park at night.

Kyushu is called a "country of fire." This, the southernmost island of Japan and the sunniest, has two volcanic ranges—the Aso and Kirishima ranges, the volcanos of which are for the most part dormant, although there is a handful of active volcanos. The natural beauty of these mountains is considered one of the most distinctive types of scenic beauty in Japan.

The natural forces which created volcanos now provide hot spring resorts throughout the island with plentiful warm water, and in southern Kyushu the resorts at Ibusuki and Kirishima are especially popular, attracting tourists all year round.

Kyushu is also the "country of the sun," as it is the warmest of all Japanese islands and, in the south, the most tropical-seeming part of Japan. The sun's brilliance, the clear skies and waters as well as the many tourist attractions, make the island irrestible to tourists, especially when the northern part of Japan is blanketed by winter's snow. Therefore, Kyushu, with a little more than eleven per cent of Japan's land area, is gaining rapidly as tourist center.

Southern Kyushu's main attractions are the natural scenery and hot springs of the volcanic ranges. Not to be missed are the Nichinan Coast with its profusion of tropical plants, the Kirishima mountains which figure prominently in Japanese myths and Sakurajima, the island volcano in Kagoshima.

Myths relate it was mountains in Kyushu that the gods chose to descend to, and although evidence of this is lacking, archeologists have uncovered proof that Kyushu was inhabited as long ago as any other part of Japan, and, particularly in the north, was the area first settled by people who migrated from the continent. Thus, those interested in visiting sites having ancient historical associations are inevitably drawn to Kyushu.

When the Chinese monk Ganjin came to Japan in 754, to officially introduce Buddhism, he came to Kyushu. Almost 800 years after that, the Christian missionary Francisco Zavier arrived in Kyushu and introduced Christianity to Japan. Shortly before Xavier arrived, Portuguese guns were brought into Japan at Tanegashima Island, off southern Kyushu, and later greatly changed Japanese methods of warfare. More recently, at the time of the Meiji Restoration in 1868, the role played by the people of Kagoshima was of paramount importance.

Living in a bright natural environment and having been in close contact with foreigners since long ago, the energetic people of southern Kyushu, like the volcanos of their land, have often played explosive roles in changing the course of Japanese history.

Southern Kyushu is one of regions of Japan which is rapidly realizing its potential after being relatively bypassed by the more centrally-located urban areas. The continuing rapid expansion of transportation and communication media, plus the postwar growth of the Japanese economy, is changing the face of the southern part of island from a predominantly rural one to one with industry as well. Some of Japan's leading manufacturers of Bemberg, a synthetic fiber, rayon, dynamite and ammonium sulphate are located in this area, and there are a number of electric power plants supplying power to the industrial belt in northern Kyushu.

Miyazaki City

The city of Miyazaki can be said to be the door to southern Kyushu. To the south, the 96-kilometer coast between Miyazaki and Cape Toi is the area where the Black Current approaches Japan most closely. Here are found the sago palm and other tropical plants. In the city rows of phoenix and coconut palms adorn the streets of the city, imparting a strong tropical air.

Until 1873, when Miyazaki became the seat of the Miyazaki prefectural government, it was only a small port town. It developed rapidly after that, and today the old and the new can be seen side by side in sharp contrast. Since the majority of the prefectural government seats are located either in former castle towns or bustling commercial cities, Miyazaki, having been neither, is an unusual exception.

In addition to the attractions in and near Miyazaki, no visit to this area is considered complete without visiting several places in the near-by Nichinan Coast Park, the most tropical-like area in Japan. It can be reached quite easily from the city, where there are Western-style hotels in addition to Japanese inns to choose from. Nichinan Coast Park is the leading tourist attraction in Miyazaki.

Miyazaki Shrine

The Miyazaki Shrine is dedicated to the first emperor of Japan, Jimmu. It is patterned after the Grand Shrines of Ise and similarly is located in a cedar forest. People visiting or paying homage at this shrine are invariably struck by the refreshing atmosphere of the shrine and its surroundings. A prefectural museum is located within the shrine's precincts and has on display many stone and earthernware artifacts excavated in Miyazaki.

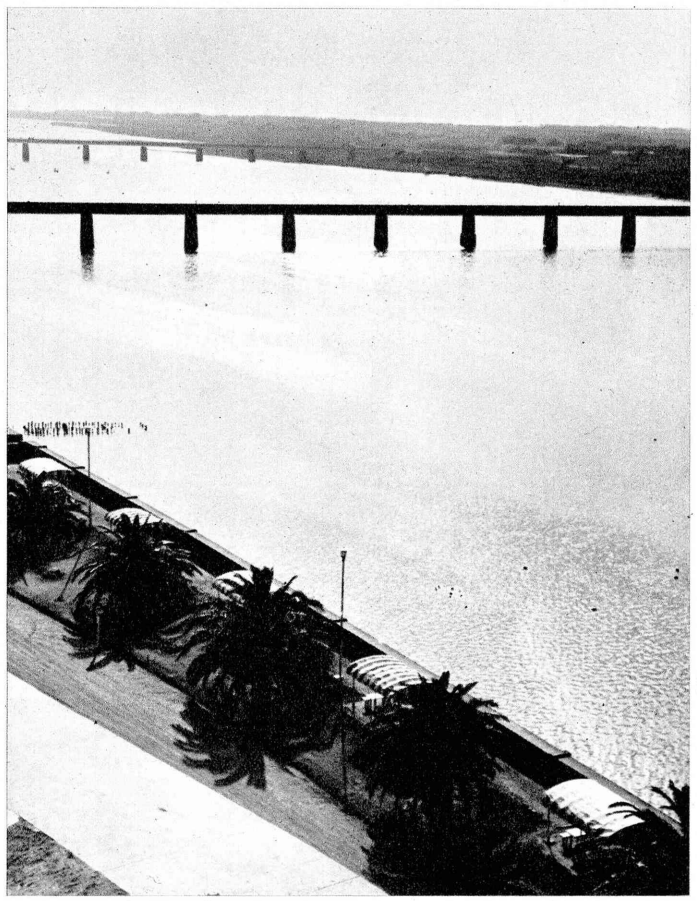
Peace Hill

From the top of a small hill in the northwestern part of Miyazaki, a fine bird's eye view of the city and the distant Kirishima Mountains may be obtained. Now called Peace Hill, it is said to have been the site of Emperor Jimmu's palace. Atop the hill is a 37-meter-tall tower dedicated to world peace and constructed of stones from all over the world which were sent or brought back by Japanese.

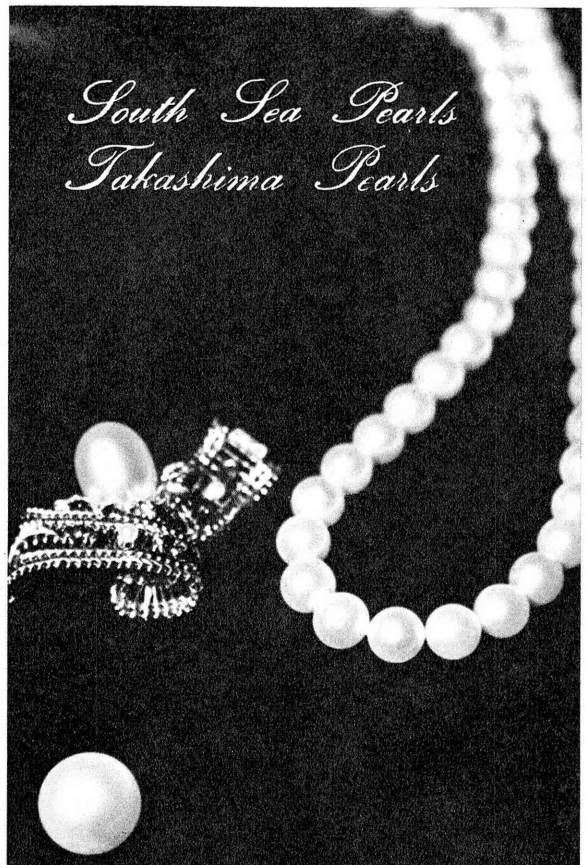
Haniwa Park

The round, hollow doll-like figurines made of clay in ancient times and called "haniwa," literally "clay rings," have been found in great numbers in this part of Japan, and Haniwa Park is a unique place where 400 replicas of these figurines, some of which are as big as an 8-year-old child, have been erected in a quiet garden of pines and azaleas. The haniwa were originally buried with dead people of note, and their presence, combined with the reconstructed burial mound, imparts a feeling of having been whisked a millenium into the past. Haniwa were made in the form of people, houses and occasionally horses or other objects. Some scholars claim that those of people were used as a replacement for sacrificing the lives of servants who were interred after their lord's death.

Left: The Peace Tower. Below: Oyodo River in Miyazaki City.



Left: An ancient burial mound at Saitobaru, north of Miyazaki City. Above: Iwato Kagura, a primitive dance performed since the days of the gods and a forerunner of Japanese performing arts.



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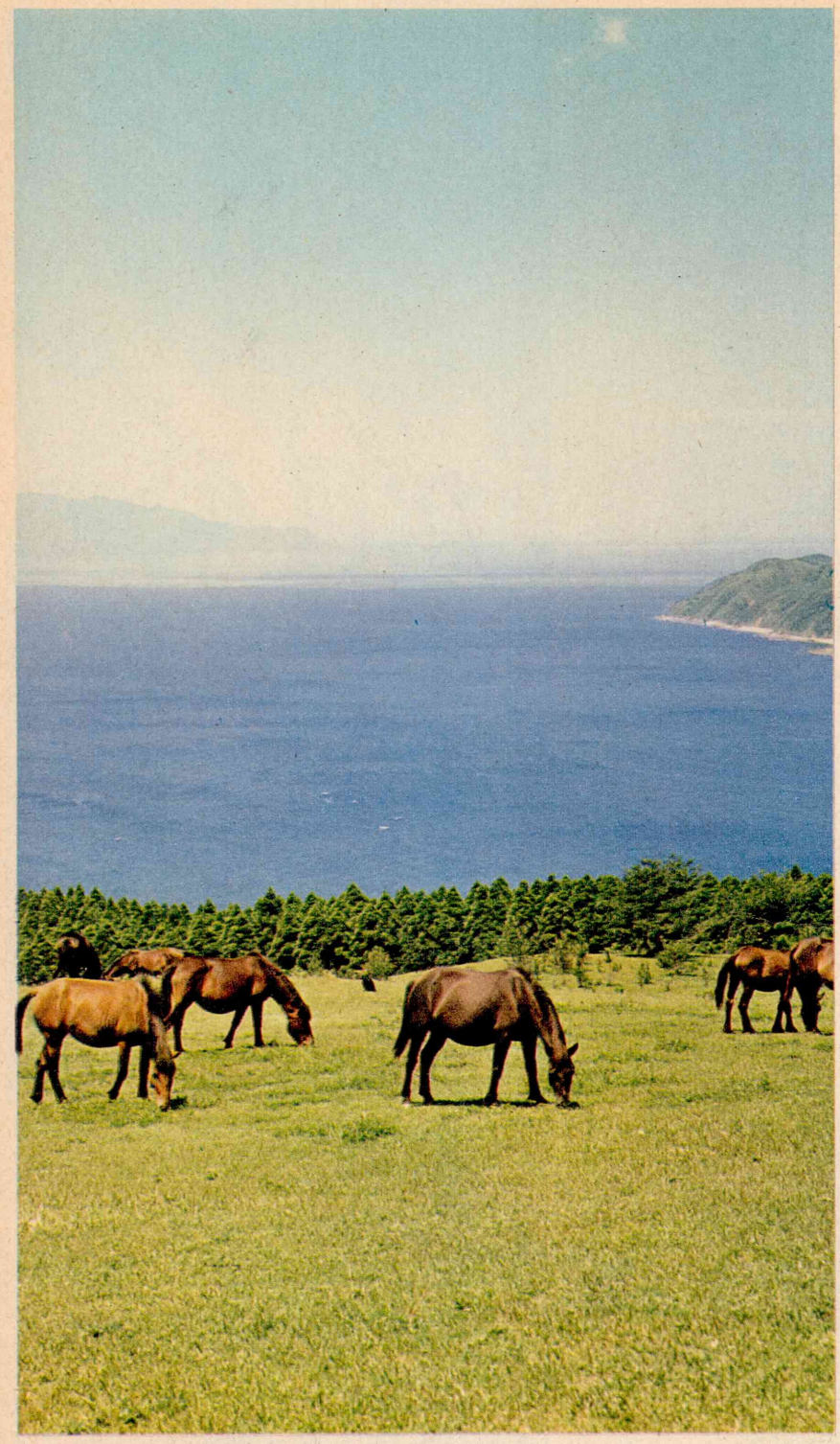
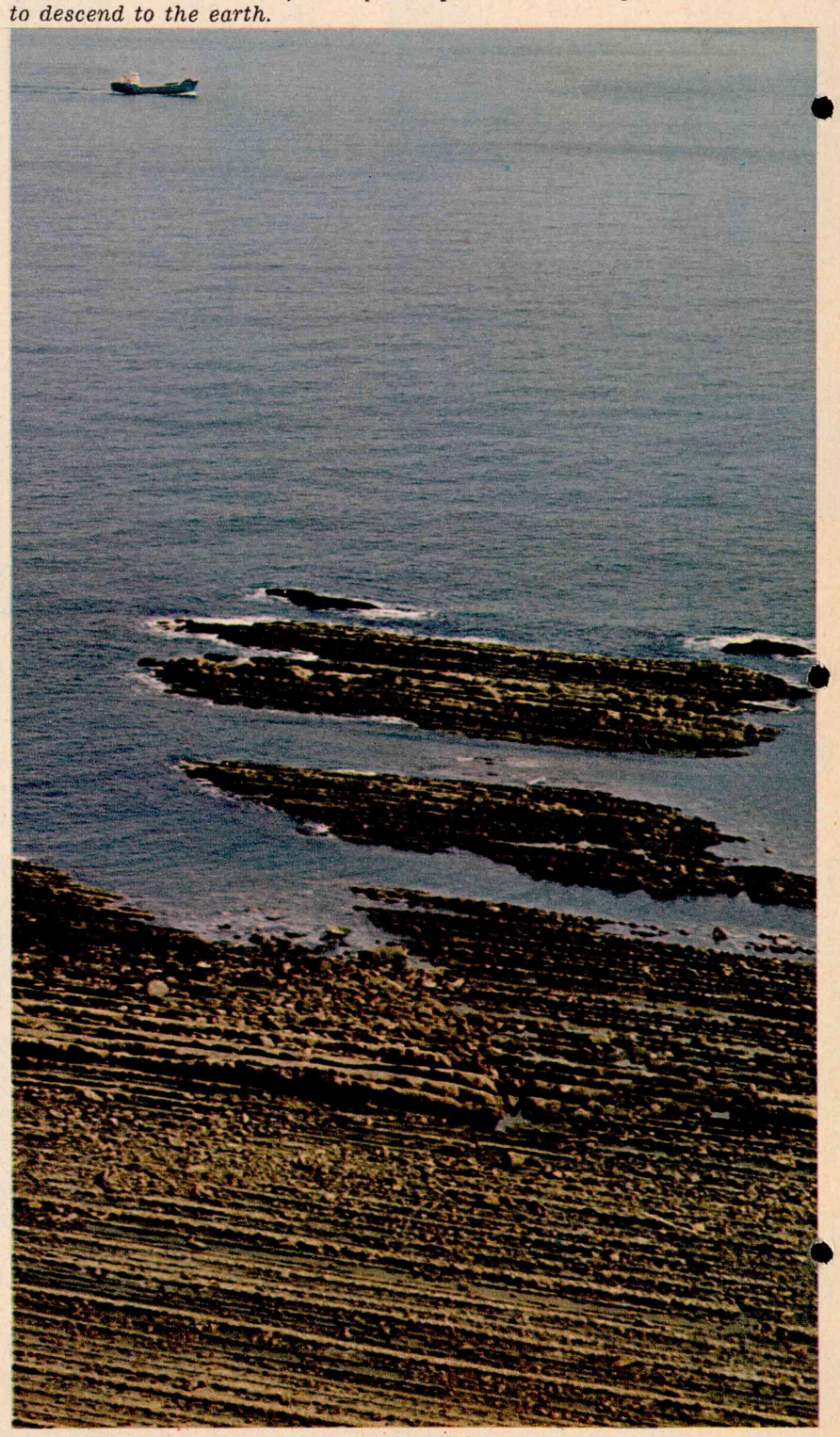


A rare sight in Japan—wild horses grazing at Cape Toi.

Sakurajima's still active volcano, with Kagoshima City in the foreground.

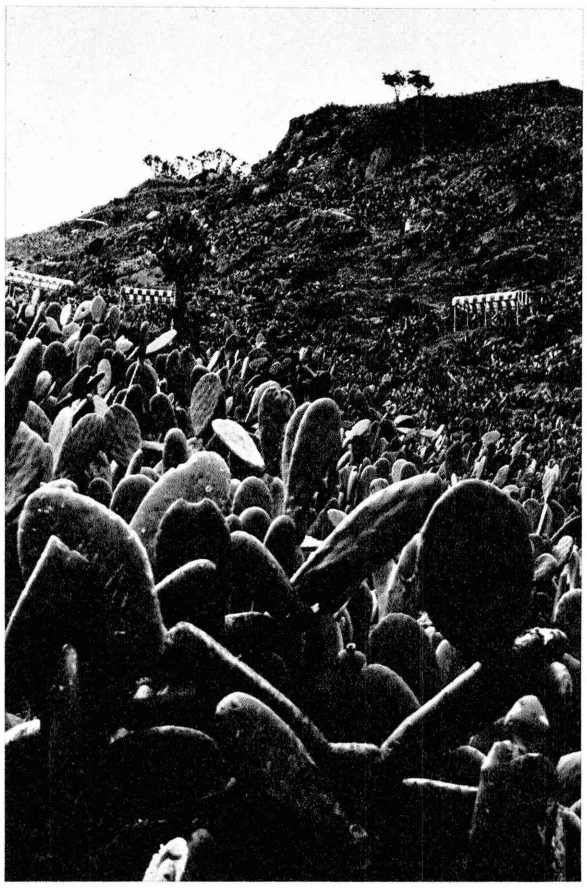
Kirishima volcano crater, one of the spots where the gods were said to descend to the earth.

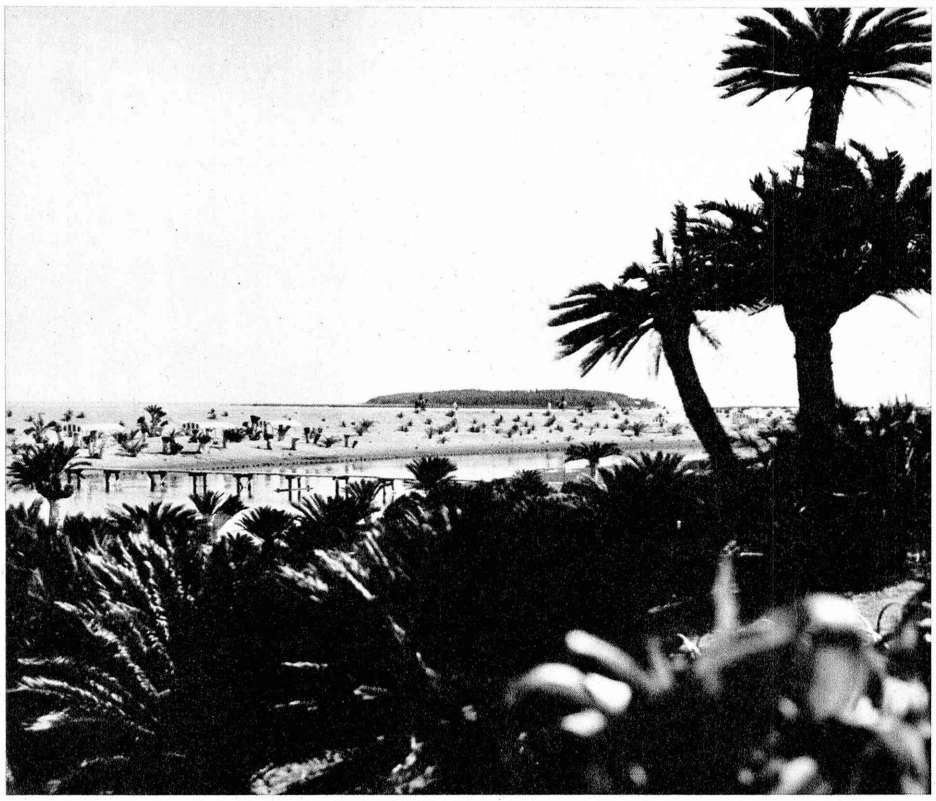


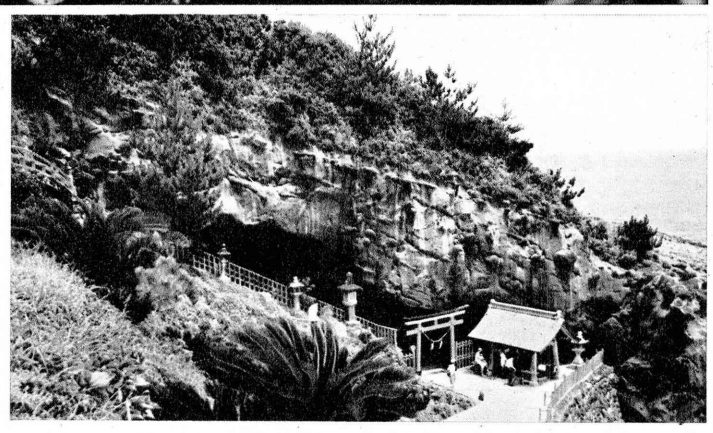
Striated stone at the shore near Horikiri Pass.

Lava formations at Sakurajima.

Cactus Park between Children's Land and the Udo Shrine.







Middle: Children's Land, with Aoshima on the horizon. Bottom: the entrance to the Udo Shrine. Right: Aoshima's jungle.

Nichinan Coast Park

The coastline between Miyazaki and Cape Toi, to the south, is a quasi-national park. Washed by the warm waters of the Black Current, the park has many lush tropical plants. The natural beauty of this park is acclaimed as one of the very best of all Japan. Among the many attractions here are Aoshima Island and Cape Toi.

Aoshima Island

As if to make up for its small size, (the island's circumference is only 1.5 kilometers), Mother Nature has furnished Aoshima Island with over 230 types of tropical and semi-tropical plants which grow in jungle-like profusion. The island has a shrine as its solitary building and is surrounded by unusual rock formations formed by the erosive action of waves on the rock outcrops, which consist of alternating layers of relatively hard and soft stone. This rock-pattern is called the Devil's Washboard. The island is only 30 minutes from Miyazaki by bus.

Children's Land

Opposite Aoshima there is a children's amusement center with a good variety of facilities. Those without children along on their trip will find it a convenient spot to rest and take pictures of Japanese families enjoying their outing. Camel-back rides are one of the this place's features. It takes only 20 minutes to walk here from Aoshima.

Udo Shrine

Udo Shrine is in a huge cavern in a cape which juts into the Pacific about 30 kilometers south of Aoshima, just beyond Cape Horikiri. Three hundred steps below the bus stop is a torii, the "gateway" to a Shinto shrine, and within the cave is a beautiful red temple.

Cape Toi

Cape Toi, on the southern tip of the Nichinan Coast, seems to jut out into the Black Current itself. Although steep, there are many fairly level places where grass grows, and at the present time there is a band of about 80 wild horses which graze and run about freely on the cape. This is one of the very few places in Japan where wild horses can be seen.

The cape also has wild monkeys, many sago palms and a shrine. At the cape's tip is a lighthouse (1,650,000 candlepower) which is an excellent lookout point. Cape Toi is about three hours from the Udo Shrine by bus or four hours from Miyazaki.

How to Get to Miyazaki

There are many ways of travelling to Miyazaki, but an increasing number of tourists are finding it most convenient to travel by plane. From Tokyo, for example, it takes only three hours; the fare is 12,700 yen (US $35.) Passengers should try to get seats on the right side of the plane so that they may see Mt. Fuji and the coasts of Honshu and Shikoku Islands on the way.

An express from Tokyo takes over 26 hours, so when many people plan their trip to Miyazaki by train they allow for several stops between Tokyo and Miyazaki. The fare is the same and the trip may be divided into easily-travelled parts. An express from Osaka takes about 18 hours while a plane from that city takes only 2 hours.

Those preferring a trip through the Inland Sea can take a cruise from Osaka to Beppu, as described in the previous issue of Japan Illustrated. The Beppu-Miyazaki express takes only four hours.

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Top: A section of the striated shoreline between Horikiri and Aoshima.
Bottom: The Devil's Washboard at Aoshima.

Kirishima Mountain Range

The Kirishima Mountain Range is composed of a group of volcanic mountains which straddle Miyazaki and Kagoshima Prefectures. It was the first area to be designated as a national park, in 1934. Together with Sakurajima, the Bay of Kinko and Yaku Island, it was designated as Kirishima-Yaku National Park just last year. Kirishima thus has the distinction of being both the oldest and one of the newest national parks.

The mountain range is composed of more than 20 volcanic mountains with 23 craters and 10 crater lakes. When viewed from a plane, the sight of the mountains suggests the surface of the moon. The mountains are all conical with a broad expanse of undulating slopes. Some of the crater lakes are deep and blue; others are shallow. All of the lakes contrast beautifully with the symmetrical mountains. The highest of the mountains is 1,700 meters above sea level.

On the mountains' high plateaus grow lovely crimson and purple Kirishima rhododendrons. In June, when they are in full blossom, the plateaus are transformed into one great crimson-purple carpet. The local coloration changes again in autumn, when the leaves of the trees turn red. Morning in the mountains is never to be forgotten. The milk-colored clouds disappear as if being absorbed by the rhododendrons. When one sees the red slopes of Takachiho Peak become visible, one sees a scene which, according to myths, was seen by gods when they descended to this peak eons ago. Views of the mountains may also be had from the hot spring resorts at the foot of the mountains.

In addition to outstanding scenery, visitors to the Kirishima Mountains should stop at the Kirishima Shrine, where Ninigi-no-mikoto, the first god to descend to Japan, is enshrined. The shrine was originally located high on Mt. Kirishima, but after it had been destroyed by the volcano's eruptions several times and consequently rebuilt, a local lord had it moved to a safer place lower on the slope of the mountain. It is the same shrine which was constructed 400 years ago which we see there today, surrounded by verdant cedar trees.

Kirishima is two hours and 45 minutes from Kagoshima by bus; the shrine may be visited on the way. One may also go by train but bus is considered to be the most convenient means of transportation.

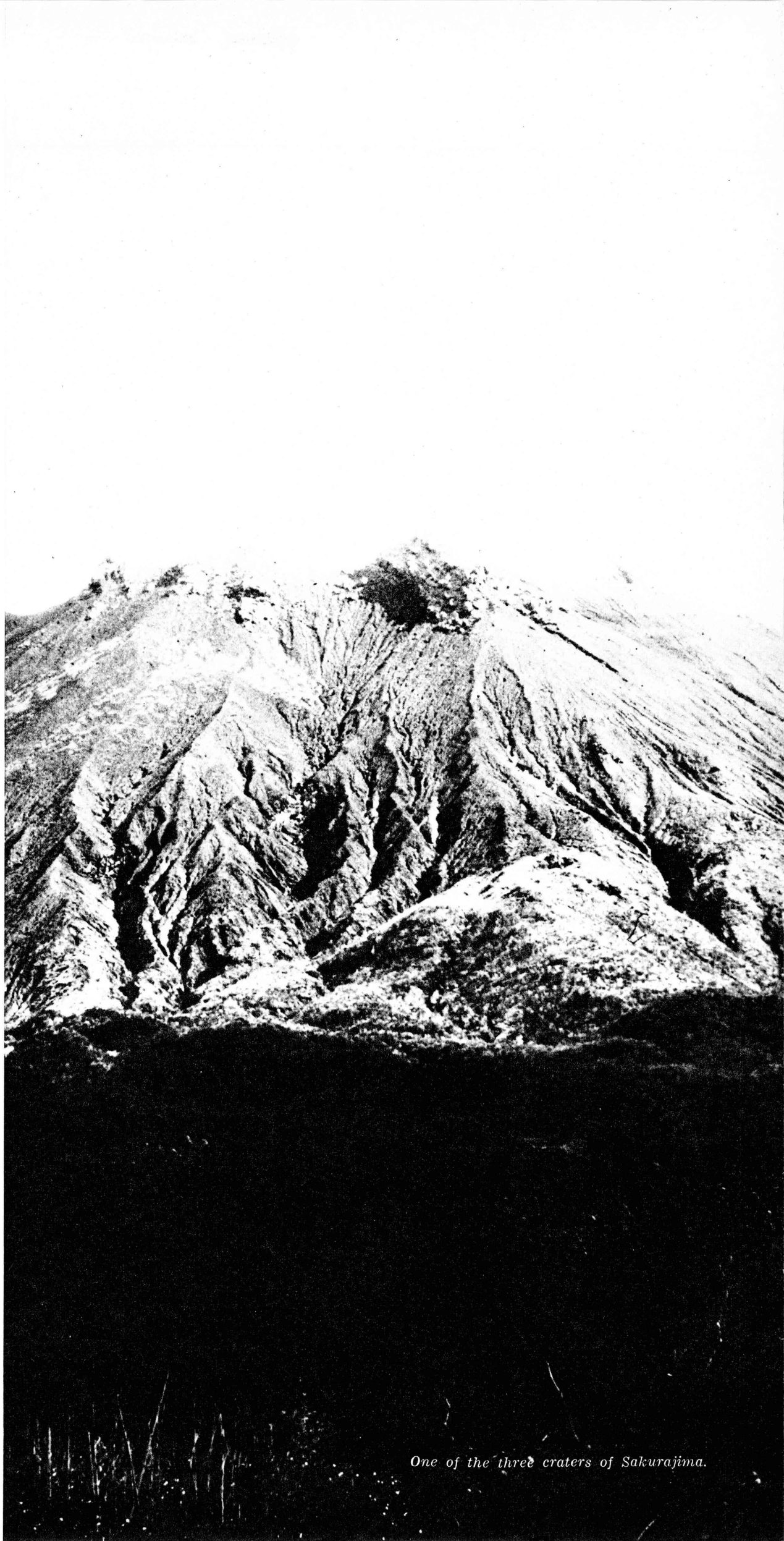
Kagoshima City and Sakurajima

Kagoshima Prefecture, the southernmost prefecture in Japan, is even more "southern" than Miyazaki with exceedingly bright and cheerful scenery.

The leading attraction of Kagoshima City is Sakurajima volcano; still occasionally active (one can often see its smoke from the city proper). Kagoshima is often thought of just as a place to change trains, if that, but travellers in southern Kyushu will find it worth while to spend a little time in Kagoshima. Most of the points of interest in the city have some connection with Japanese history and may not be of interest to the average foreign traveller, and it is best to go to Sakurajima first. Tourists coming here from Miyazaki can choose from air (25 minutes; fare ¥1,450 or US$4.) or train service (a little over 2 hours for almost the same fare as by air.

Sakurajima

Sakurajima (literally, "cherry island") is a volcanic island in the northern part of the Bay of Kinko. It is only four kilometers from Kagoshima City. Still active, smoke may be seen issuing from it daily. Thirty eruptions have been recorded, and the biggest one was in 1914, when lava covered the 500-meter strait between the island and Osumi Peninsula. Since Sakurajima is now linked with the peninsula, it cannot be called an island, but the name persists. The grotesque outcrops of lava are an unusual sight for the vast majority of tourists, which can choose from



One of the three craters of Sakurajima.

two bus tours of the lava fields. In addition, a 50-minute ride in a glass-bottomed boat will enable tourists to see the unusual forms of the lava which flowed into the sea.

Sights in Kagoshima City

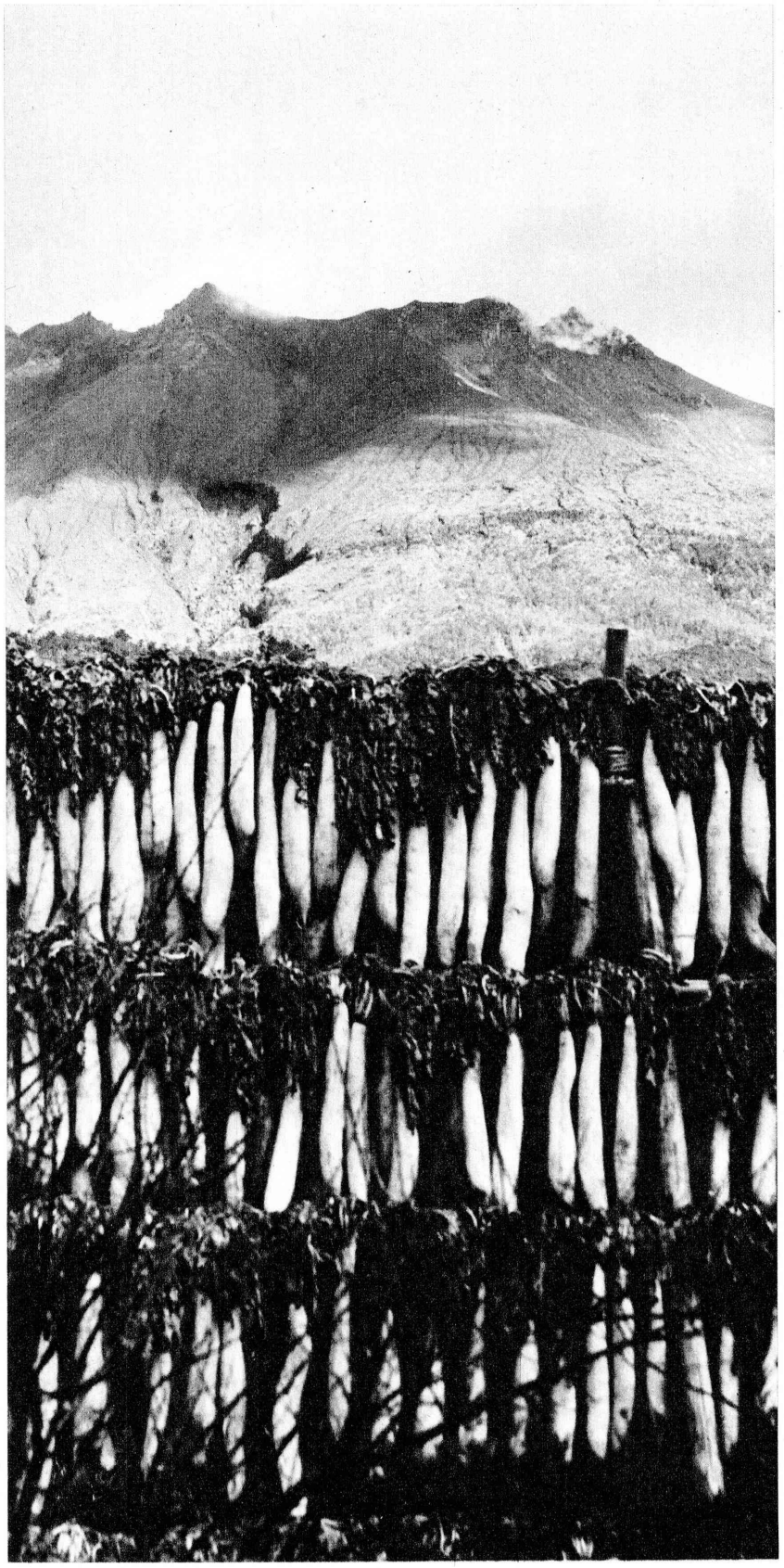
The places in Kagoshima City which are most popular with foreign tourists (They are also popular with Japanese tourists, but the latter group also visits historical sites of limited interest to foreigners.) are Shiroyama, the Isotei Garden, the Francisco Xavier Memorial Hall and an old arms and munitions factory.

Shiroyama has been designated as a natural monument and contains many historical relics. It is a 100-meter hill in the central part of the city and affords good views of the entire city and smoking Sakurajima in the distance. The Isotei Garden is a purely Japanese garden constructed for the feudal lord of Kagoshima in the days when Kagoshima was called Satsuma. Visitors to the garden are immediately impressed with its suggestion of the grand life enjoyed by feudal lords even at such a distance from the capital. The Shoko Shusei Kan was an arms and munitions factory during the era when the Isotei Garden was made. It was opened in 1852, over a decade before the Meiji Restoration and the start of the aggressive modernization of Japan. The reverberatory kilns, smelting furnaces and other equipment, operated by a staff which reached a maximum number of 1,200 men, as well as cannons, agricultural implements, guns and steam engines made here under the direction of Satsuma samurai are on display. All show a degree of precision which is remarkably high when considered in the light of modern standards. Francisco Xavier, led by a Japanese youth named Yajiro, arrived in Kagoshima in mid-August, 1949 to introduce Christianity and Western culture to Japan. The Xavier Memorial Hall was constructed to commemorate the 400th anniversary of his arrival.

Transportation Notes

It takes about 3 hours and a half to fly from Tokyo to Kagoshima. A one-way plane ticket costs 14,100 yen (US$39.). The time and fare from Osaka is one hour 40 minutes and 8,100 yen (US$22.25). The time required to travel between these two cities and Kagoshima by train is quite long, and few travellers make the trip without stopping along the way. For those planning a rail trip to southern Kyushu, the following should be a convenient aid in estimating expenses: Tokyo-Kagoshima rail fare, express, first class: 6,690 yen (US$19.); Osaka-Kagoshima: 3,780 yen (US$10.50). There are additional charges for Pullman coaches but one can stop at any station along the way and resume travelling after some sightseeing. From Miyazaki to Kagoshima, air and train service is available at reasonable rates, both under 1,500 yen or US$4.20.

(Note: Bus, train and ferry fares for shorter distances are not cited as they are extremely low and will not materially affect a travel budget.)



Above: Typical scene at Sakurajima: smoking crater and radishes. Right: Sakurajima seen from Kagoshima City.

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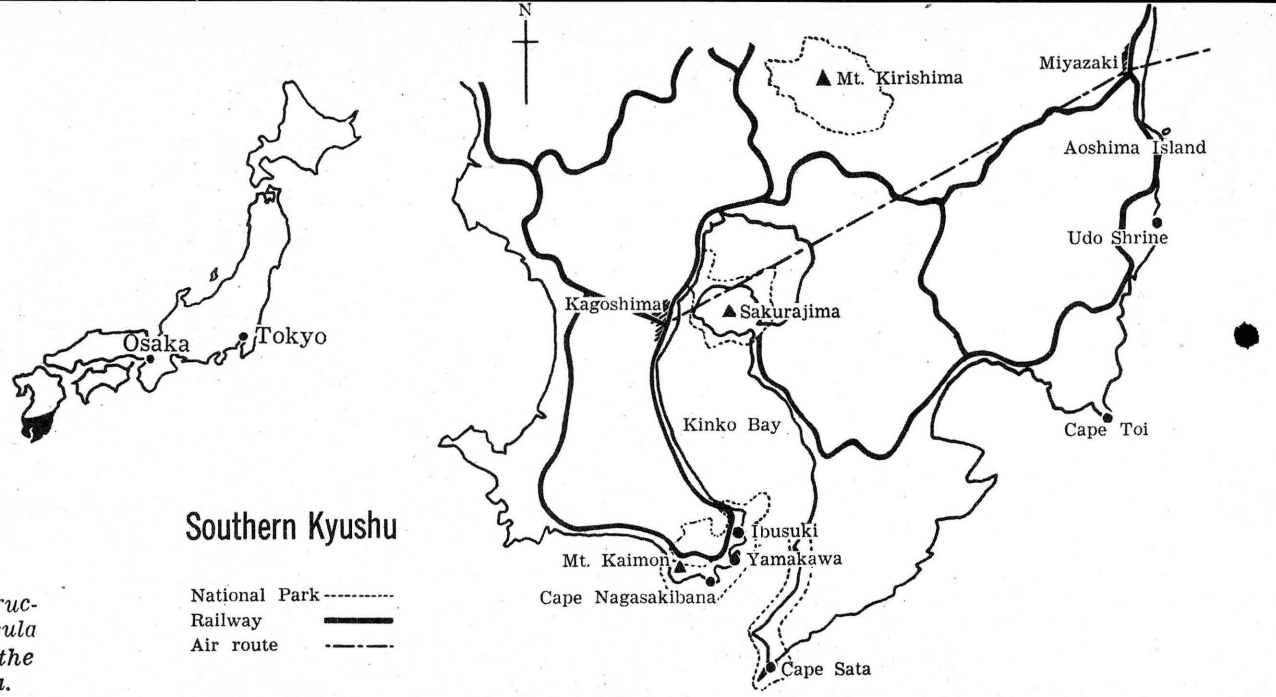


Southern Kyushu

Bottom: Hotels, existing and under construction, at Ibusuki. Top: Osumi peninsula seen from Yamakawa. In the distance to the right is Cape Sata; to the left is Sakurajima.

Ibusuki Hot Springs & Environs

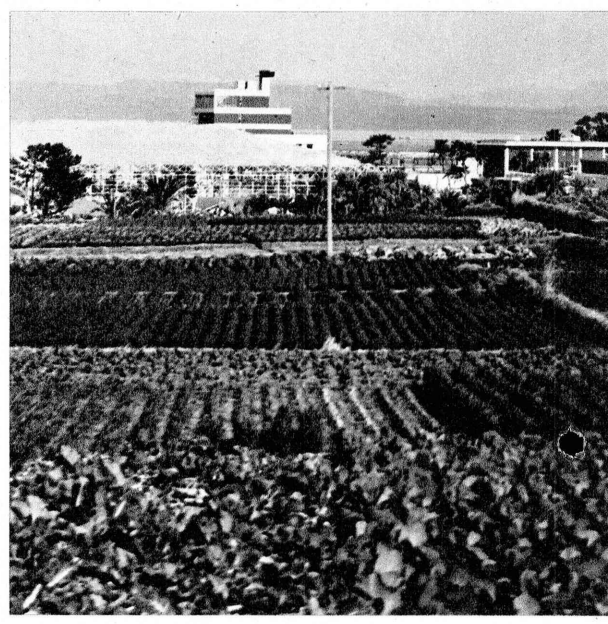
That the area around Ibusuki City is a hot spring resort center is not surprising to one who discovers that all that is necessary to obtain a fountain of steaming hot water is to dig to a depth of about one meter in the ground. With warm underground water so near the surface, this is the warmest area in Japan, with a mean winter temperature of 9 degrees Centigrade. Rainfall is abundant and tropical plants can be seen growing all about. In this environment, only one hour from Kagoshima by semiexpress, a number of modern hotels have been built, furthering encouraging tourism. The area is in the center of the Kirishima-Yaku National Park.

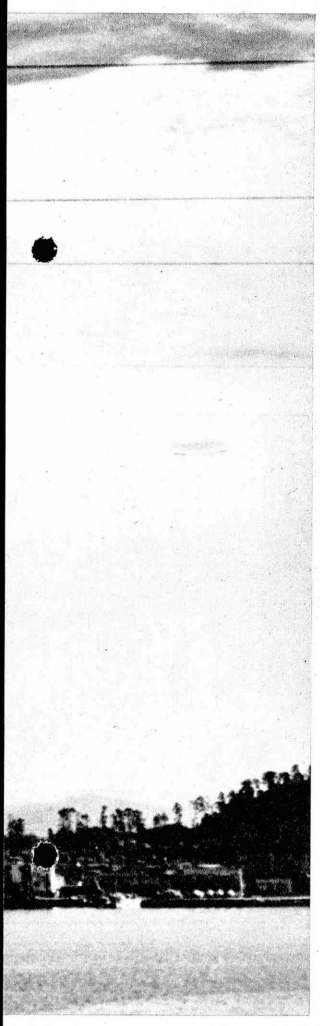
Capes Nagasakibana and Sata

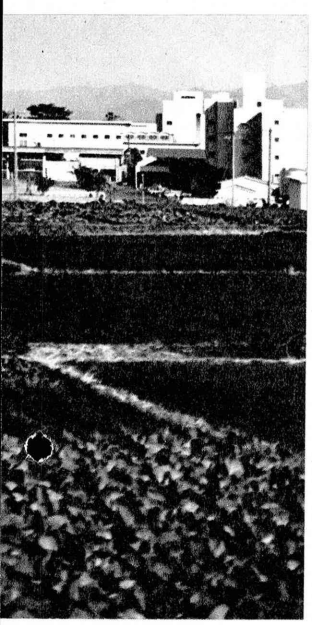
These capes contain between them Kinko Bay (sometimes called Kagoshima Bay). From the tips of both one can see several islands to the south, including one which is a live volcano, but one nevertheless gets the feeling of having arrived at the southernmost part of Japan.

Mt. Kaimon, near the tip of Nagasakibana, is nicknamed "Satsuma Fuji," because of its symmetrical beauty; Satsuma is the old name of that part of Kagoshima. Trees now cover the sides of this 924-meter mountain, which has a newer cone extending from an earlier-formed crater in an apparent perfect fit. The volcanic lakes, Ikeda and Unagi, at the foot of the mountain, reflect the conical form of the mountain on their surface. Ikeda Lake, surrounded by steep cliffs, is the largest lake in Kyushu. From Yamakawa, near Ibusuki, it takes only 40 minutes to reach Mt. Kaimon by bus. A bus tour from Ibusuki to places such as Lake Ikeda, Mt. Kaimon and Nagasakibana is available; it lasts four hours and the fare is moderate.

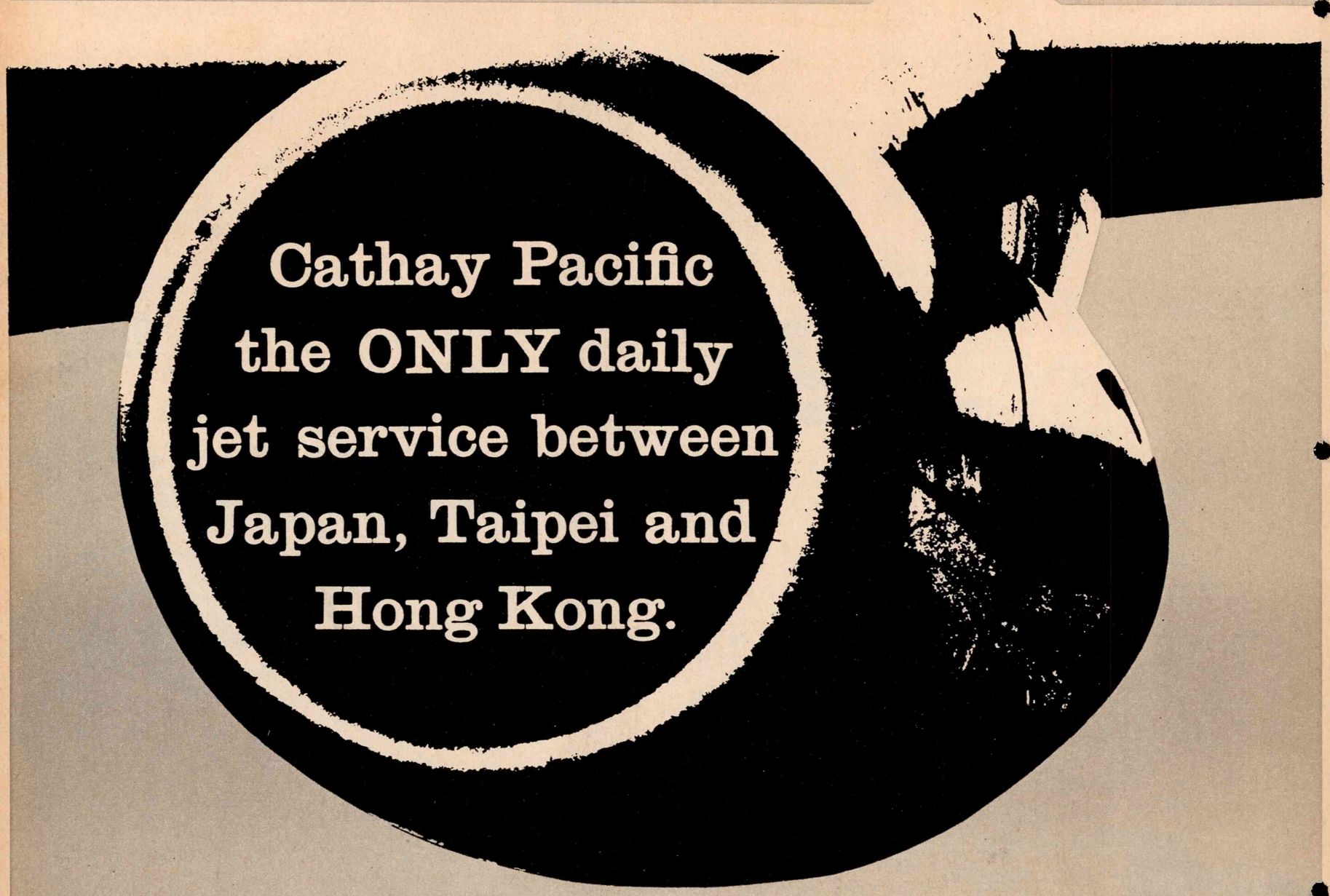
Cape Sata is the southernmost part of the four main islands of Japan. The Black Current helps keep the year-round temperature high and fosters the growth of many tropical plants which cannot be seen elsewhere in Japan. On its tip is Owajima Lighthouse, affording an impressive view of the scenery along the shore. The ferry from Yamakawa to Port Sata takes only one hour; from there it is an hour-and-fifteen-minute bus ride to Cape Sata.







Mt. Kaimon, with its double cone, seen from Cape Nagasakibana.



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OSAKA	dep.	1710	1345	1710	1345		1710	1345	1710
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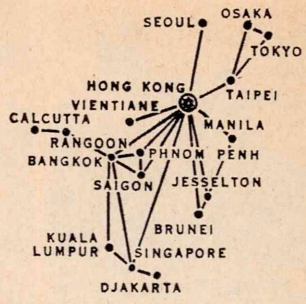

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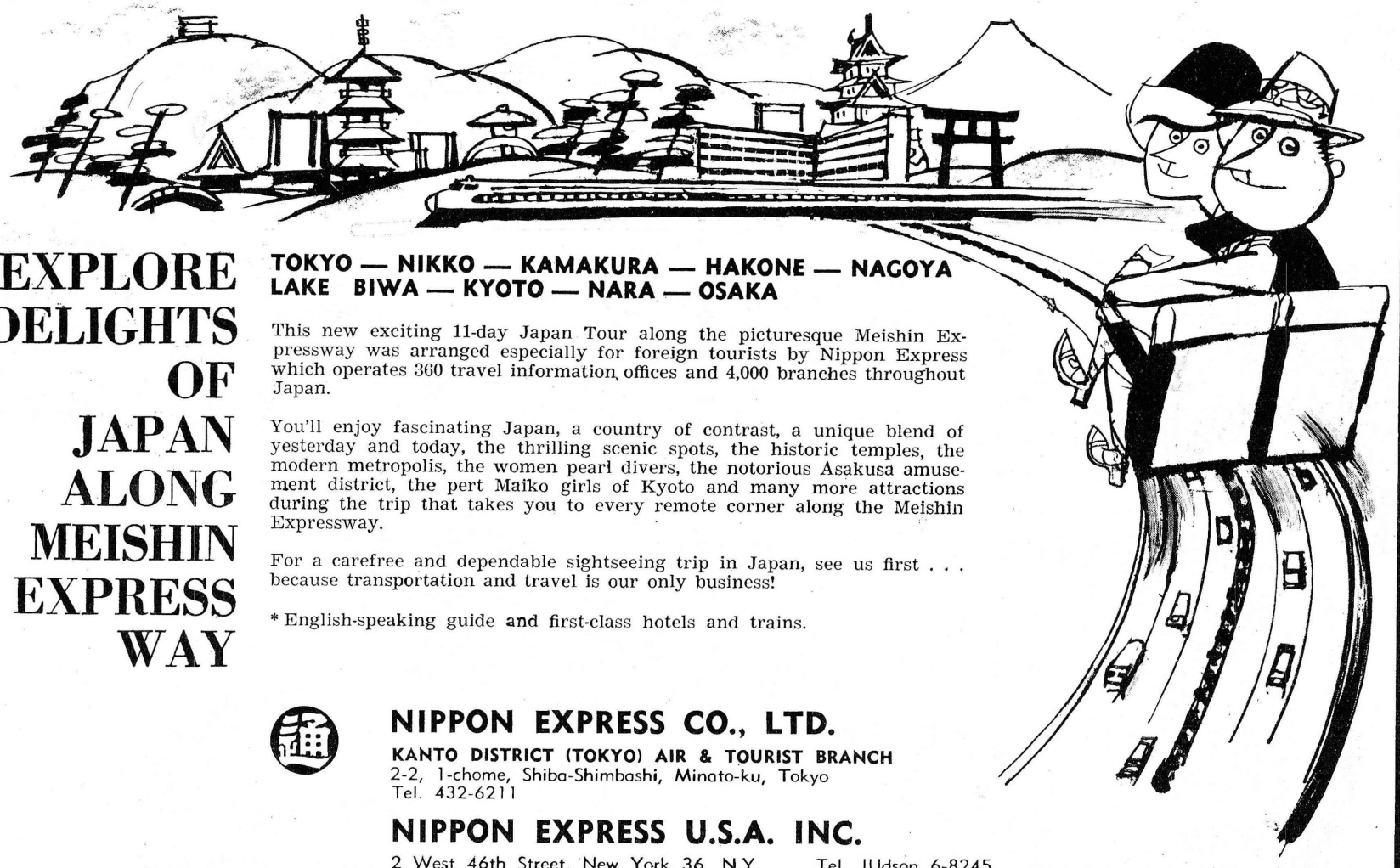

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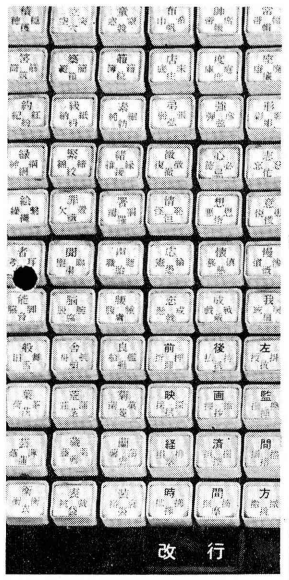
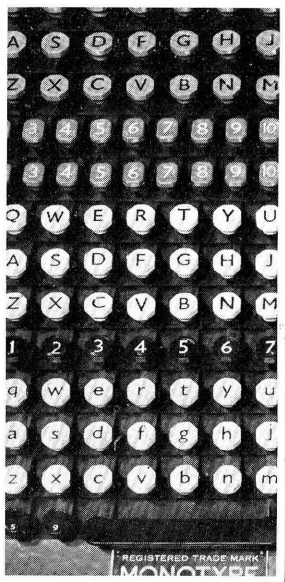


Japanese auto-setter



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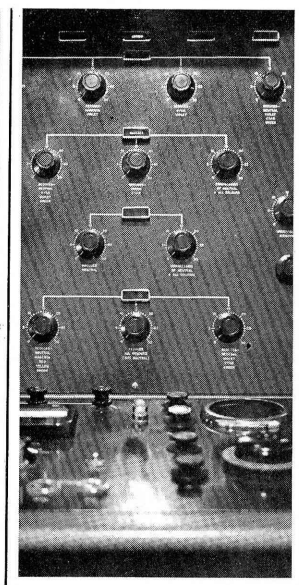
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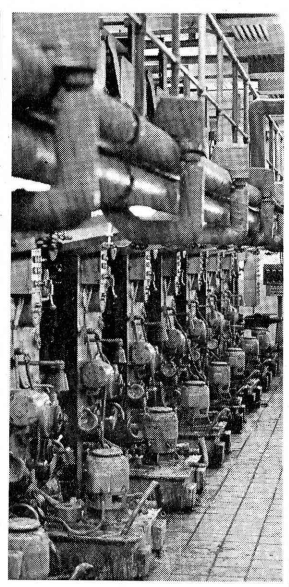
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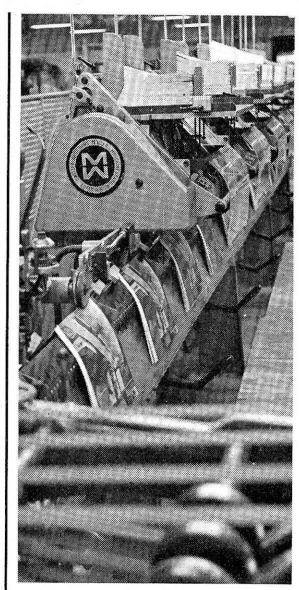
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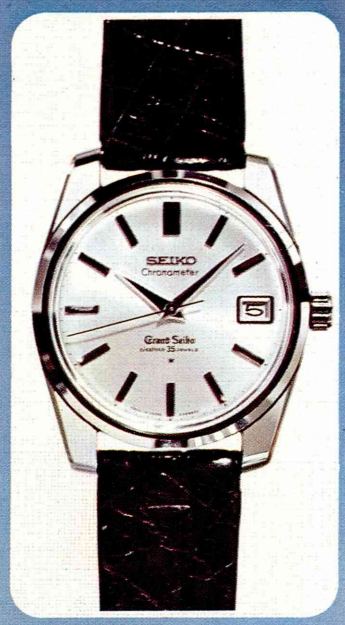
No effort has been spared to make the Grand Seiko Self Dater the finest timepiece of its kind. Of course, it is both water and shock protected. The date adjusts easily with the winding crown. And you can stop the second hand for greater accuracy when setting.



Seiko watches come from the producers of the 1,278 sports timers used in the 1964 Olympic Games. And Seiko swept six out of seven board chronometer awards at the recent Neuchatel Observatory Chronometer Concours. The new name to remember in watches is Seiko.

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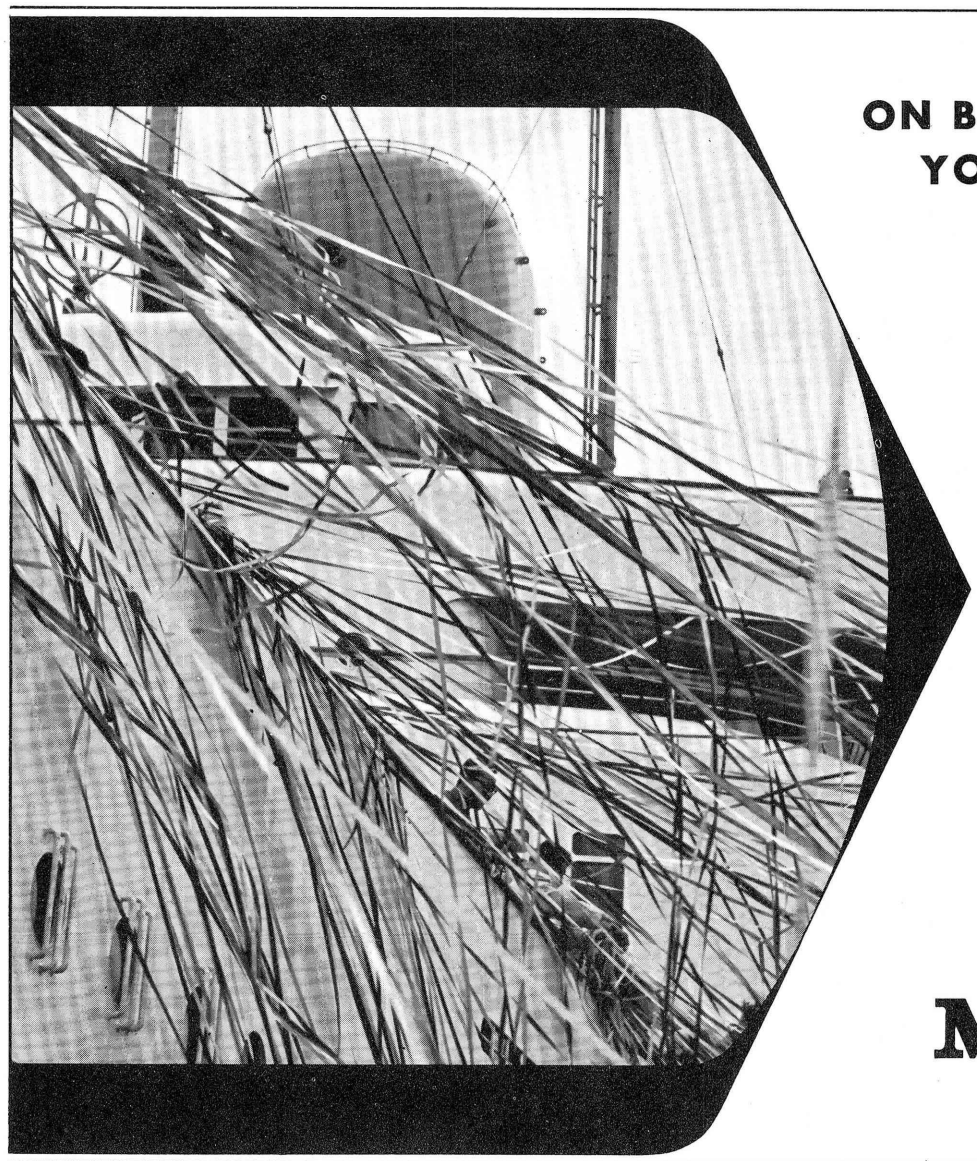

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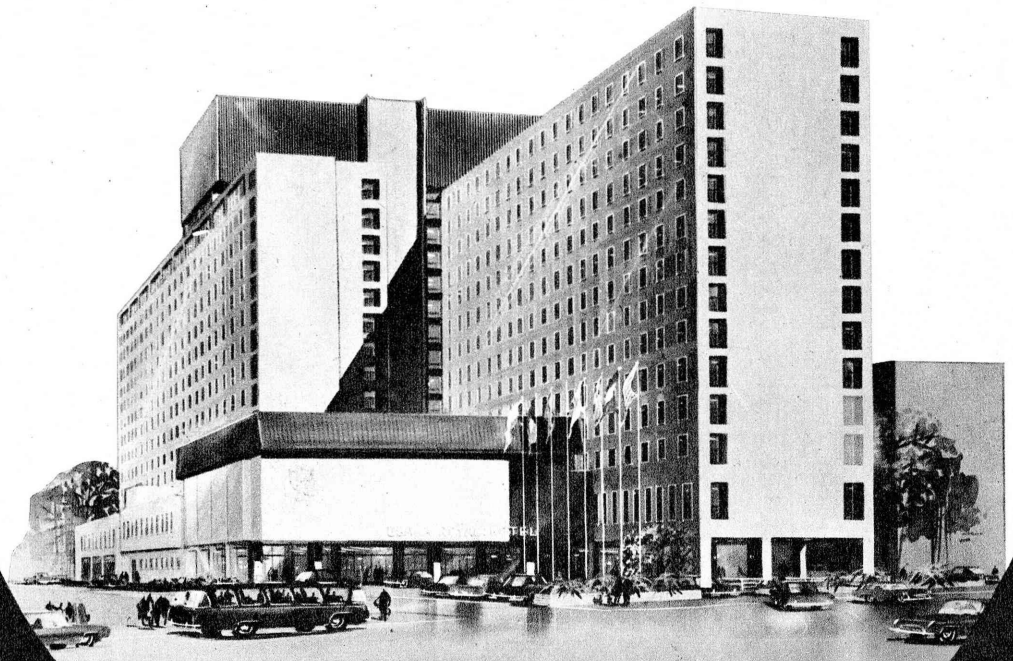

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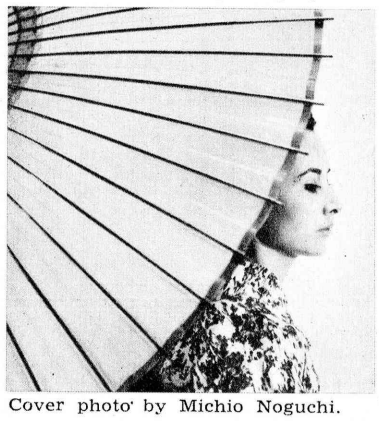

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Japanese Currents

INDUSTRY

Rebirth of the Japanese Aviation Industry

With the first turboprop airplanes made in Asia already in service on domestic airlines, and purchase orders under consideration in foreign countries, the Nihon Aeroplane Manufacturing Company (NAMC), makers of the YS-11, a plane designed for short- and medium-haul operations, is leading the Japanese aviation industry back into the international scene. Close behind is the Mitsubishi Heavy Industry Company, which has recently begun producing the MU-2, a light multi-purpose plane for business use.

The Japanese aviation industry has had to accomplish this from a standing start. The industry was completely disbanded at the end of the war and production and even research were banned until the early 1950's. In 1959, the NAMC was established by the Japanese Government and six major aircraft makers, and inherited from its predecessor, the Transport Aircraft Development Association, two years' research findings and studies for what was called the YS-11 project. Since the realization of this project as the YS-11 twin turboprop plane, the Japanese industry gained additional experience by constructing 16 types of aircraft and eight helicopters under foreign license. Some of these planes were delivered to the Self-Defense Force, which has now ordered two YS-11 planes. With this background, the Japanese aircraft industry is hoping to snare a healthy portion of the expanding international market for airplanes.

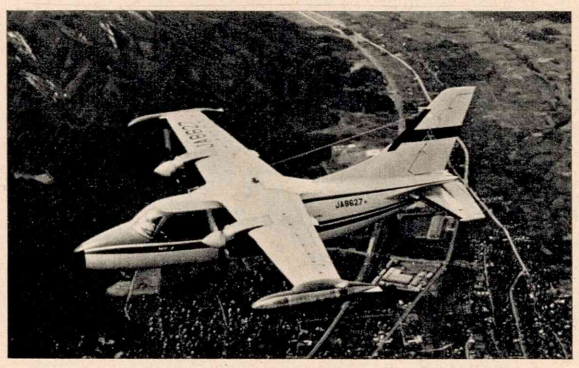
From 1954 to 1963, a total of 57 aircraft were exported by the industry, a figure which looked even smaller when Mitsubishi announced that it hopes to export 200 MU-2s to the United States during the next five years, or when it was announced that inquiries regarding the YS-11 had been received from Canada, Indonesia, the Philippines, Saudi Arabia and the United States. The most promising buyer at present appears to be Philippines. Five or six planes are expected to be purchased for the Philippine Civil Aeronautics Administration and Philippine Air Lines.

The YS-11 is being well-received in Japan as well. In addition to the two planes ordered by the Self-Defense Agency, Japan Domestic Airlines have three, Toa Airlines two and the Transportation Ministry one. All are now in service, plus one plane used by NAMC itself. Additional orders are expected and twelve more planes are to be completed during the current fiscal year.

The YS-11

The YS-11 can carry 52 or 60 passengers depending on the allotment of baggage space. It is powered by two Rolls-Royce Dart turboprop engines and has exceptional short take-off and landing capability, capability which is said to be superior to the DC-3. It is most economically operated over distances of 300 to 700 nautical miles. Its cruising speed is 286 miles an hour.

The YS-11 during a demonstration flight.



Mitsubishi's MU-2, for commuting businessmen.

The MU-2

The MU-2 is meant as an all-purpose plane for business and can carry up to nine passengers. Like the YS-11, it can take off and land in short distances, and also from or on unpaved or partly-finished runways. Its top cruising speed is 310 miles per hour. Its range, 1,200 miles, is claimed to be greater than that of other firms' planes of this class. Demonstration flights are scheduled for Europe and the United States this autumn.

TRAVEL

Seeing Japan By Car

Be sure to have your international driver's license when visiting Japan. Car rental services have expanded rapidly in the past year and offer fine possibilities for seeing the country.

Among the best car rental services is All Nippon Airways' Rentac service, whereby air travel is combined with sightseeing and travel by sports car. All Nippon Airways (ANA) formed the service in cooperation with Honda Motors' rental service; the cars are fine new Honda S600 sports cars.

There are three set courses: Hokkaido, along the Meishin Highway and across Kyushu, and one may also follow an itinerary of one's own choice. The Hokkaido course (described below) lasts three days and includes two overnight stops. The Kyushu course may start at Tokyo, Osaka or Nagoya with a jet flight to Beppu, lasts four days and includes three overnight stops. The Meishin Highway course includes visits to Kyoto, Nagoya and Lake Biwa and lasts two days with one overnight stop.

Three-day Hokkaido Tour

After arriving at Hokkaido's Chitose Airport, alone or with your companion, you pick up a Honda right at the airport and start the tour. The first day calls for visiting Tomakomai, an industrial city, then Shiraoi, where there is a Ainu settlement, and then the Noboribetsu hot spring area, where there is another Ainu settlement and where the first overnight stop is scheduled. The next day starts with a drive to Showa Shinzan, an active volcano born in 1943, Lake Toya, Nakayama Pass and Jozan Valley. On the third day you drive to Sapporo and return to Chitose Airport, having covered a total of about 265 kilometers.

Prices vary according to the starting point and number of persons for this and the other two courses. In the case of the Hokkaido tour, the total cost for two persons, including jet fare from Tokyo and back, is 56,200 yen ($156). This also includes the rental fee, gas and oil. Charges at inns or hotels and highway toll charges are not included. In this case, as is true for the other tours, in the event of a breakdown, a call to the nearest Honda rental agent will result in prompt dispatch of another car.

The "Free Drive" plan is, of course, free in the sense that you may make your own itinerary. Payment is based on both distance and time: 16 yen ($.05) per kilometer, including gas and oil, and 1,800 yen ($5) for six to twelve hours and 2,400 yen ($6.70) for 12 hours to one day. One may start at any of the eight cities where Honda, has a rental agent: Tokyo, Osaka, Nagoya, Kyoto, Fukuoka, Sapporo, Eniwa (Hokkaido) and Suzuka (Mie Prefecture).

Tokaido Adventure Tour

Since Hiroshige made his series of color woodblock prints of the fifty-three stations on the Tokaido, this famous road has become known throughout the world. Other than vicariously, through Hiroshige's prints or those of artists who followed him, it is no longer necessary to travel between Tokyo and Kyoto by the same route. While conditions have changed greatly since Hiroshige's time, there are still many attractions along the way, and the Japan Travel Bureau has accordingly inaugurated a five-day bus tour, the Tokaido Adventure Tour.

Starting from Tokyo, the first day calls for lunch at Enoshima, a factory tour in Kamakura and an overnight stop in Hakone. On the second day the tour continues through Fuji-Hakone-Izu National Park to Lake Hakone and, in the afternoon, Hamamatsu, where a stop is made at the Tokaido Historical Museum where many interesting things connected with those who travelled along the road before, such as a palanquin, passports

Japanese Currents

and clothing, are displayed. The next day includes a visit to Mikimoto Pearl Island, the fourth day a drive through Ise-Shima National Park and a stop at the Ise Shrine, the most revered shrine in Japan and a masterpiece of Japanese religious architecture. From there, a drive through the Omi tea plantations and along the Meishin Highway takes one to Kyoto for a final half-day of sightseeing.

The cost of the tour is slightly over the equivalent of $100, and includes the services of an English-speaking guide, first-class accommodations, meals and gratuities, admission fees and baggage handling fees at hotels. An invitation to join the JTB's Kyoto Afternoon Tour is extended to Tokaido Adventurers as a bonus.

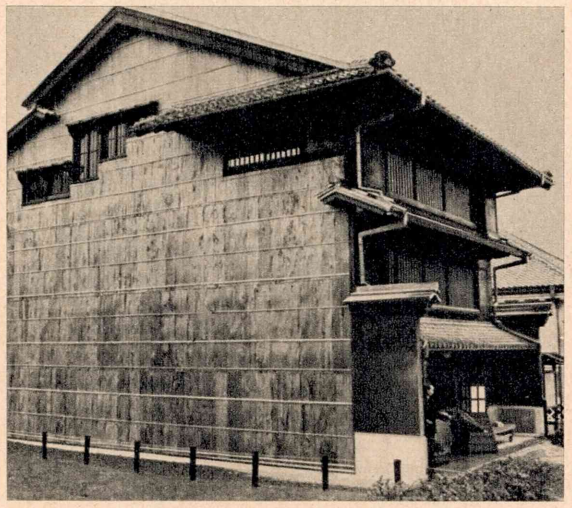
Passenger Service Across the Pacific

Passenger ships flying the Japanese flag will cross the Pacific again starting later this year. Mitsui-OSK Lines, Japan's second largest shipping company, has decided to reinstate passenger service and has converted the Brazil Maru and the Argentina Maru, formerly immigration ships on the South America-Japan run so that each will be able to carry over 300 passengers. The Brazil Maru, capable of carrying 12 people in cabin class and 348 people in economy class, will leave Kobe on August 30; the Argentina Maru, capable of carrying 23 people in cabin class and 352 people in economy class, will leave Kobe October 30. Both will stop in Yokohama before starting toward Honolulu, Los Angeles and, through the Panama Canal, Rio de Janeiro, Buenos Aires and other South American ports. Fare for cabin class between Japan and Los Angeles will be $380; there are four grades of economy class ranging from $315 to $350 for the Japan-Los Angeles run. The two ships will depart from Los Angeles for Yokohama on November 22 and January 22, respectively.

Recreating The Meiji Period

With the Meiji Centennial only two years away, Japan is looking back on the century of progress made since the Meiji Restoration. The Meiji Period, when Japan embarked on an unparalleled period of zealous unification, modernization and Westernization, is receiving special attention. These processes involved the greatest shift in the continuity of Japan's cultural development since continental culture began to enter Japan from China and Korea over 1,500 years ago. Among the tangible evidence of these processes extant today are a number of buildings, scattered throughout Japan but concentrated in the major cities, which have survived urbanization, the Kanto Earthquake and fire of 1923, replacement by more efficient buildings and bombardment during World War II. A number of these have been moved to a single area near Nagoya, at Inuyama on the shores of a small lake, where a museum-park, Meiji Village, has been established. The Village, only one hour from Nagoya, includes buildings by

The house where writers Ogai and Soseki lived. Soseki wrote the novel "I Am A Cat" while he lived here; he kept a cat at that time and small entrances, made especially for the cat, may be seen at a number of places.



A three-story building, with an oil shop at the entrance. This type of building was fairly common in the Edo and Meiji Periods but have all but vanished from Japan.

foreign architects summoned to Japan and Japanese-style buildings of historical interest.

The idea was conceived by a university professor and implemented by the Nagoya Railroad Company, with the assistance of the Cultural Properties Protection Commission of the Ministry of Education.

There are now thirteen buildings, including, at the entrance, the St. Johannes Church, built according to an American's plan in Kyoto in 1907, the house where two famous writers of the Meiji Period, Ogai Mori and Soseki Natsume, lived, the Sapporo telephone office, a branch bank from Fukushima Prefecture, the first modern lighthouse built in Japan, a county office from Yamanashi Prefecture and an army barracks building.

In addition to restoring the buildings after their reassembly at the Village, artifacts have been gathered to strengthen the Meiji atmosphere. Inside the barracks, for example, are some of Japan's oldest firearms, including a rifle which predates the Meiji Period by a century and a half, and outside there are streetcars from Kyoto and gaslights along the streets.

PERSONALITIES

Woodcut Artist Has Show in New York

That Japanese prints include much more than the fineworks by Hiroshige, Hokusai et al is to be demonstrated at New York's Museum of Modern Art, which will feature a one-man show of 55 modern woodblock prints by Masuo Ikeda from August 9 to September 19. The 55 prints have been purchased by the museum.

Ikeda, a prize-winner in the 1962 Tokyo International Woodcut Print Biennale, repeated late last year in the fourth Tokyo Biennale when he was awarded the prize of the Museum of Modern Art (Tokyo). Just before departing for America in early July, Ikeda received notification that he had been awarded the Premier's Prize of the International Print Biennale in Ljubljana, Yugoslavia.

Ikeda is a reformed oil painter who says "Japanese think my work is Occidental; Occidental people think my work is Japanese!"

"The Same Kind" by Masuo Ikeda; collection Nihonbashi Gallery.

Avant Garde Composer Wins First Place In Paris Competition

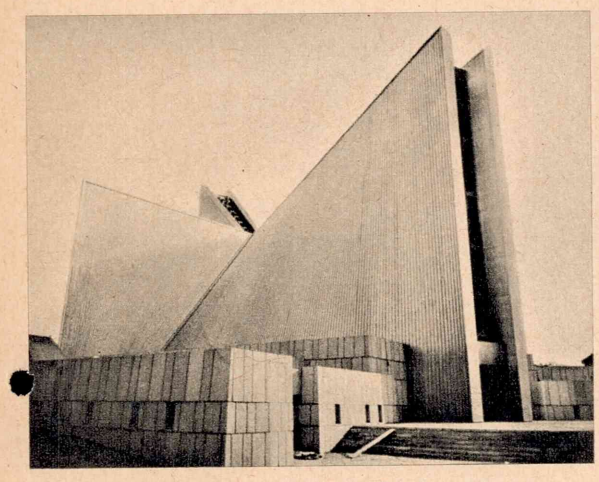
Toru Takemitsu's modern orchestral composition, "Textures," was compared with finely-woven brocade, and although short—eight minutes—it was good enough to be awarded first prize in the International Modern Composition Conference, held in Paris in early June.

Japanese composers have been entering this annual contest since 1956, two years after its establishment. This was the first time that one took first place in one of the five categories. Takemitsu's prize-winning orchestral composition was composed in connection with the art exhibitions held at the time of the Olympic Games. He plans to combine "Textures" with six other pieces in an orchestral

series, "Ko" (Solitude). When composing he envisioned ninety musicians playing solo, and yet was able to combine the music made by each into a superlative musical composition.

He identifies Debussy, Messiaen and John Cage as having influenced his work. He had not received training by a tutor or at a music school, yet was able to have a composition broadcast for the first time in 1948, when he was only eighteen. Takemitsu composes an average of one orchestral piece and two chamber music pieces a year, but is active as a composer of music for films, which have included three films which won the Critics' Award at Cannes, "Suna no Onna" (Women of the Dunes), "Harakiri," and "Kaidan," based on short stories by Lafcadio Hearn.

ARCHITECTURE



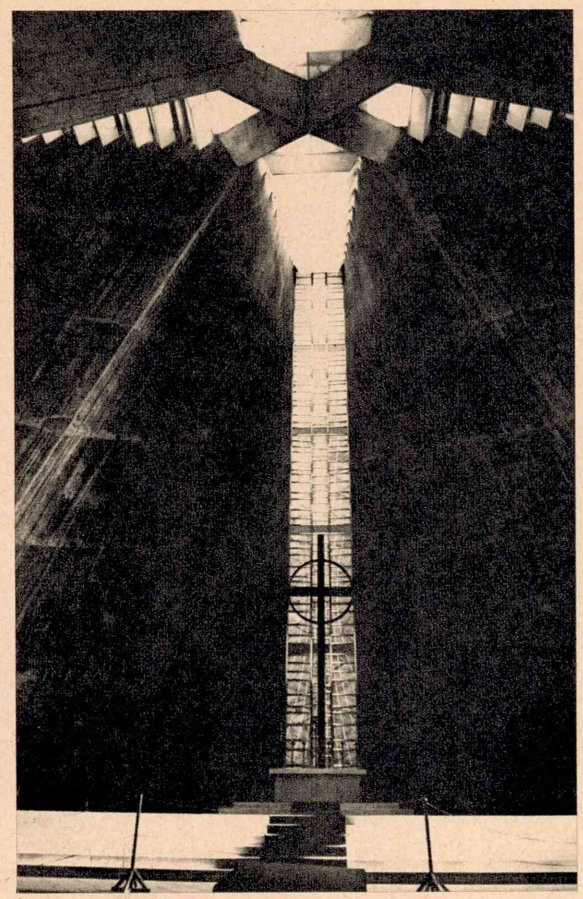
The new Tokyo Cathedral, its aluminum sheath glittering in the sun. This shows the ceremonial entrance; worshippers ordinarily use a side entrance.

Architect Tange Awarded Royal Gold Medal

The Royal Gold Medal for Architecture for 1965 has been awarded to Kenzo Tange, one of Japan's leading architects. This is the first time in the medal's 115-years-old history that an award was made to a Japanese architect; the medal is Great Britain's top architectural award and is one of the highest honors an architect may be given. Accordingly, it has focussed interest on Tange.

Tange is well-known among architects and city planners but his work was brought to the attention of the public most recently at the time of the Olympics as his design of the National Gymnasium, a bold and beautiful building, was one of the most interesting, if not the most interesting feature of the Olympics other than the Games and athletes. Tange was also responsible for the site plan at the gymnasium and the design of the swimming pool. The award was specifically made for the body of his work and not for one building.

In addition to having designed many outstanding buildings throughout Japan, Tange



Inside: the altar and space at the anterior of the nave, with the cruciform skylight above.

teaches at Tokyo University's College of Architecture and has supervised the drafting of an imaginative, far-sighted master plan for the city of Tokyo and has written several books and many articles on architecture and city planning.

His latest building, Tokyo Cathedral (St. Mary's Cathedral), continues his trend away from post-and-lintel construction toward freer forms which began, essentially, with the National Gymnasium. For this building he utilized a cruciform plan, more evident overhead than at ground level. He warped hyperbolic paraboloid concrete walls upward from a diamond-shaped plan which affords a wide angle of visibility of the altar. Eight walls, covered with aluminum outside, curve upward to a cruciform skylight. The building offers religious and architectural experiences of the highest order to those who visit it, and it is Tokyo's latest gem.

THEATRE

Kabuki and Noh Overseas Performances Set For October and September

The appeal of Japanese traditional theatre abroad was for many years primarily based on its exotic attraction as no comparable

A scene from Kagamijishi, one of the Kabuki plays to be presented in Europe.

dramatic forms existed in the West. However, an outstanding trend in connection with Kabuki and Noh may be seen: these two dramatic forms are gaining recognition as important parts of world drama. This trend has two aspects, (1) a shift from approaching Japanese theatre as literature, to the theatre as drama, and (2) foreign tours by Kabuki and Noh performers and troupes and productions of Kabuki and Noh plays, in translation, overseas.

Kabuki to Paris, Berlin, Lisbon

A troupe of Kabuki actors, including many of the best Kabuki actors active today, will tour Europe this fall and present plays in Paris, Berlin and Lisbon. This is the third overseas tour of Kabuki since 1960 and 1961 when troupes toured the United States and Russia.

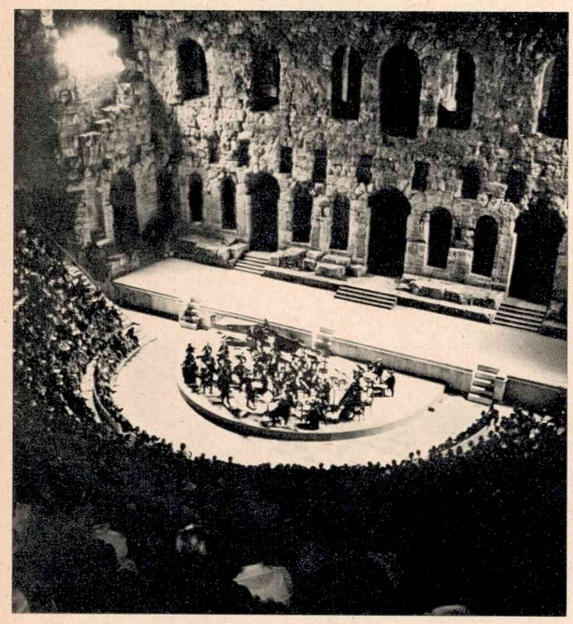
Those interested in Kabuki have been talking of a European tour for years, but a lack of funds prevented such a project from being realized. When it was announced that the theme of the Berlin Festival of the Arts, to be held in autumn this year was to be "Japan," determination to have Kabuki presented in Europe became stronger and received considerable support. The presentation of Kabuki in Berlin is one result of the a joint communique issued in 1963 by the Governments of Japan and the Federal Republic of Germany.

Japanese Currents

The schedule of performances is: Berlin: ten performances, from October 2 to 8 at the Theater der Freien Völkesbuhne. Paris: twelve performances, from October 15 to 24 at the Odeon Theatre de France. Lisbon: four performances, from October 29 to 31, at the Teatro Sao Luis.

There will be two programs: the plays "Kurumabiki," "Shunkan" and "Musume dojoji," as one and "Chushingura" and "Kagami jishi" as the other. All will be presented in both Paris and Berlin but only the first program will be presented in Lisbon.

Among the activities in recent years which are indicative of the present trend, in addition to the successful tours of the United States and Soviet Union, are these: in late 1960 actor Baiko Onoe was guest director at New York's Institute for Advanced Studies in the Theatre Arts, where he directed professional American actors in an English-language production of "Narukami." He also represented Japan at the International Pantomime Festival in Berlin in 1962. In 1963, Kuroemon Onoe was invited as guest lecturer by the East-West Center of the University of Hawaii.



The Greek amphitheatre where masked Noh actors will take the stage.

Noh to Athens, Paris, Duesseldorf, Ulm, Venice

An all-star Noh troupe will give performances in Athens, Paris, Duesseldorf, Ulm and Venice this September. Performances in Athens on September 1, 3 and 4 will be in a stone amphitheater on the Acropolis where plays were presented as long ago as the second century. A Noh stage is to be shipped to Athens to be reassembled at the amphitheater.

The Noh plays to be performed during the tour include "Hagoromo," "Funa Benkei," "Sumidagawa" and "Matsukaze." Kyogen comedies to be presented include "Futari daimyo" and "Boshibari."

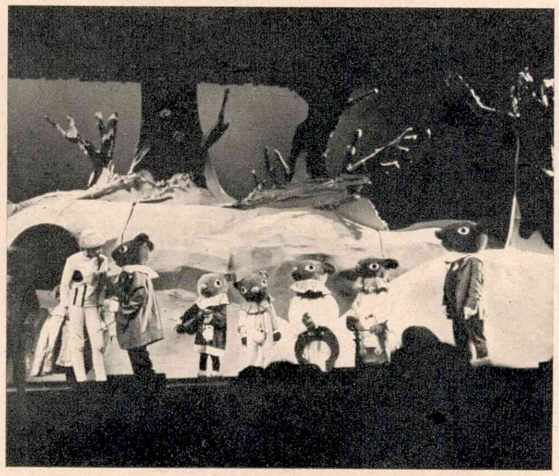
Greek delegates to the International Drama Symposium held in Tokyo in 1963 were very impressed by Noh, and the Greek Government subsequently requested that a Noh group visit Greece.

Interest in Noh

Noh drama, despite its unique characteristics, has some affinity with modern experimental theatre, and there is great interest among dramatic circles in Noh.

In England, composer Benjamin Britten, in collaboration with novelist William Plomer, wrote "Curlew River," a "parable for church performance" which is based on the Noh play "Sumidagawa." Britten had seen "Sumidagawa" twice when in Tokyo and was impressed by Noh's "universal" qualities. The story is unchanged; the only essential change is that the setting is moved from medieval Japan to England. It made its debut early this year. At Interdrama, an international amateur dramatic festival held in Berlin last April, of the ten groups from eight countries, the Swedish group presented a Noh play, and late last year New York's IASTA, which had previously produced the Kabuki play "Narukami" in English, invited a Noh actor-director to train American professional actors. The result was a well-received production of "Ikkaku Sennin." In 1963 the esteemed Nomura family of Kyogen players directed a workshop at the University of Washington and successfully toured the United States.

Nearly Puppet Drama: The Rocking Horse Troupe



The Mokubaza's never-never land.

Using doll-like costumes but adult actors, Tokyo's Mokubaza, or Rocking Horse Troupe, is presenting the freshest plays for young people seen in Japan since once upon a time.

The troupe creates on stage a never-never land where anything can happen: humans walk among stuffed-doll animals which have included, in plays produced to date, a horse which (one is tempted to write "who") sells newspapers, a toad which drives a sports car and plays the guitar and an elephant who takes a steamship to sea.

The most recent production was "Toad of Toad Hall," a play by A. A. Milne based on Kenneth Graham's novel. Scheduled for July and August are Erich Kästner's science fiction tale for children, "May 35," Grimm's "Snow White," A. M. Williams' "Adventures of the Little Wooden Horse" and James Barrie's "Peter Pan."

Representatives of the Rocking Horse Troupe were present late last year at the first convention of puppet drama groups, held in Tokyo and attended by representatives of 50 groups, including at least one group which is over 150 years old. The convention noted that although puppet drama groups were gaining acceptance, three problems remained: the conviction that puppet plays were for children alone, the lack of specialized critics and the lack of a theatre devoted solely to puppet plays. The Rocking Horse Troupe is not, strictly speaking, a puppet drama group, but construction of its own theatre is under way and scheduled for completion in November of this year.

WORLD'S FAIR

Osaka Expected to Host World's Fair in 1970

It seems virtually certain that Osaka will be the site of the World's Fair in 1970. The proposal has been well received by the Union of International Fairs but may not be definite until September. Osaka has not drafted a theme yet, but is proceeding with plans for the construction of facilities, roads, sewage and water supply lines and hotels. Tentatively, it is expected that the Fair will be open for six months and that fifty nations will participate. Thirty million visitors, including a million foreigners, are expected. Latest announcement of plans: those for a 1,000-bed hotel and 2,000-bed hostel at a site in central Osaka convenient to both the Osaka station on the New Tokaido Line and the Fair grounds.

NEW PRODUCTS

Sandwich-making Machine Now Available

How many sandwiches can ten men make in an hour? If they can make 120 they can, in combination, match Mitsubishi Heavy Industries' new sandwich-making machine, which is probably the first in the world. The machine spreads filling evenly, puts the top slice of bread on, cuts the sandwich into two equal pieces and wraps it in sterile plastic. Any type of ordinary sandwich filling, such as jelly, tunafish salad, ham salad etc. may be used and the amount of filling for each sandwich can be regulated and kept uniform. Refilling the filling and two bread hoppers are the only jobs which require the attention of

an attendant. The machine is meant for sale to hospitals, schools and other organizations involved in mass feeding.

The sandwich-making machine: equal to ten men making 120 sandwiches an hour.

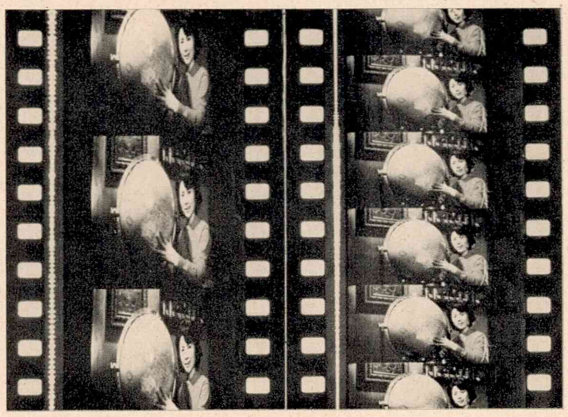
Innovation Promises to Halve Film Costs For Studios

A Japanese firm's innovation regarding the technical aspect of making motion pictures which guarantees halving the cost of the purchasing and processing of film has already been adopted by Japan's five major motion picture studios.

The system, called Ultra Semi-Scope, calls for cutting the speed with which film is carried past the shutter of a camera by half. At present, a ratio of four perforations per frame results from the speed used. A one-half reduction in speed thus results in frames only two perforations long. Since the film moves more slowly than in previously-used cameras, less film is required. This is the greatest source of saving, as costs related to handling film are cut in half. Further, the image thus produced has the proportions of the wide screen, but without distortion. Ordinary lenses may be used, and the costly anamorphic lenses now used to "squeeze" and "unsqueeze" images for wide-angle films can be dispensed with.

The deterrent to the adoption of such a system has been fear that the smaller film images will produce inferior images on the screen, and that the compressed sound track would result in poor sound. However, as the quality of motion picture film has been greatly improved in recent years, as has been sound recording and reproducing techniques, the system has become feasible. All that is called for to project the slower half-frame films are modifications of projector speed (one half that used at present) and sound reproducing equipment.

The Toyo Koki Company, holders of patents for the system, noted that 8.5 per cent of production costs of the Japanese film companies are for raw film and processing. This expenditure will be halved, and similar savings will be effected in terms of distribution, film life, the costs of projecting the film, and so on.



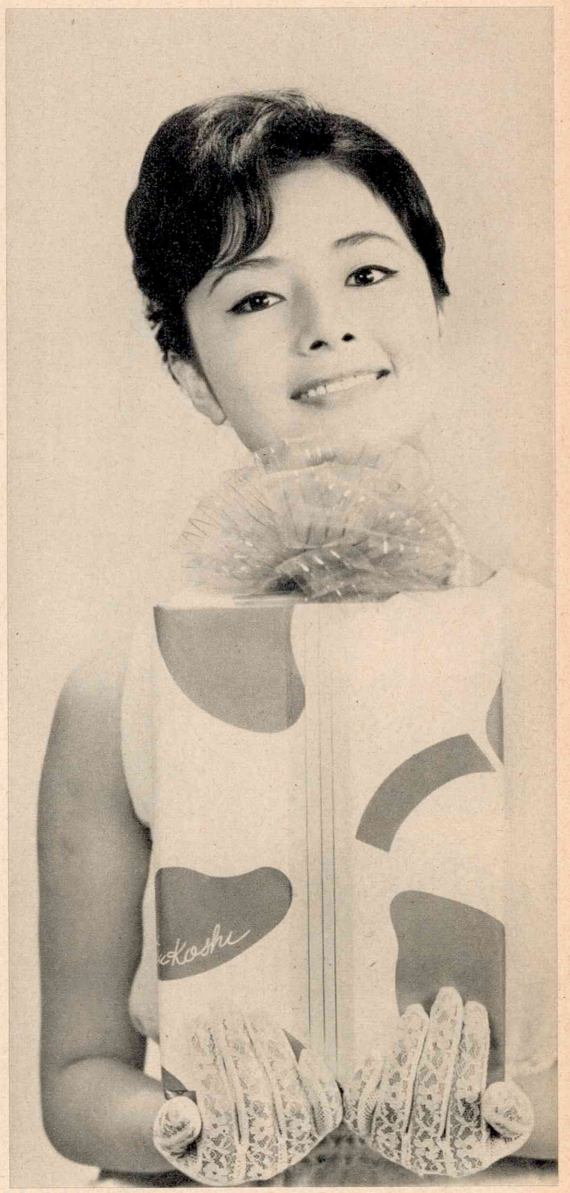
Left, a frame from an ordinary film; right, frames from a film made by the U.S.S. process.

TOKYO

Ginza's Willows: Symbols After All

Willows have been so closely associated with Tokyo's Ginza that when other communities have used the name Ginza for similar sections they have invariably planted willows, or, failing that, adorned the street with plastic willow branches. Since five years ago, however, a number of Ginza merchants have opposed the preservation and replacement of the willows on the grounds that they were hazards to traffic, complaints which were often veiled expressions of dissatisfaction at having part of their store's facades and signs covered when the trees were in leaf. Crippled by exhaust gases, deprived of sun-light by newly-constructed high-rise buildings and cramped by equipment used for subway construction, the willows have been suffering. A survey conducted five years ago disclosed that between 1-chome and 8-chome and from Sukiyabashi to Miharabashi there were 268 trees. All had been planted since the war as none of the willows in the Ginza proper survived air raids and firewood scavengers. However, between last autumn and this spring, 21 died and over 50 others did not bud. The time had clearly come for action, but a survey of Ginza merchants revealed that half felt they were hazards to traffic and half felt that they were, after all, symbols of the Ginza and should be protected. Encouraged by the budding of the 21 replacements, the Ginza Transportation Association recently decided in favor of preserving the

Quality, value and service: why knowing shoppers choose Mitsukoshi Department Store



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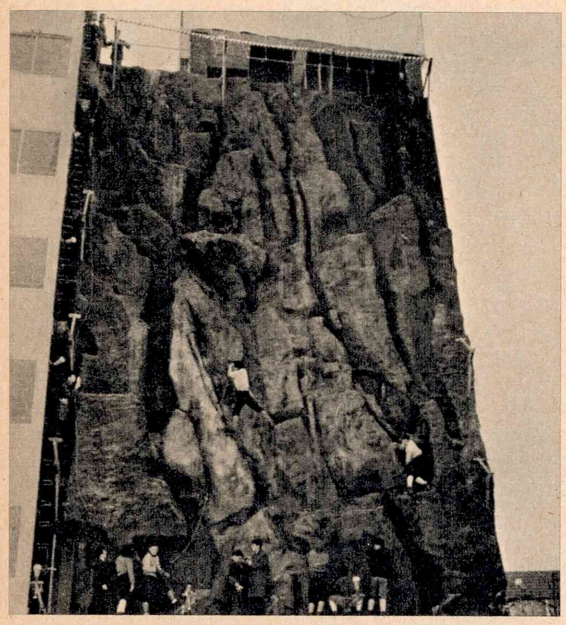
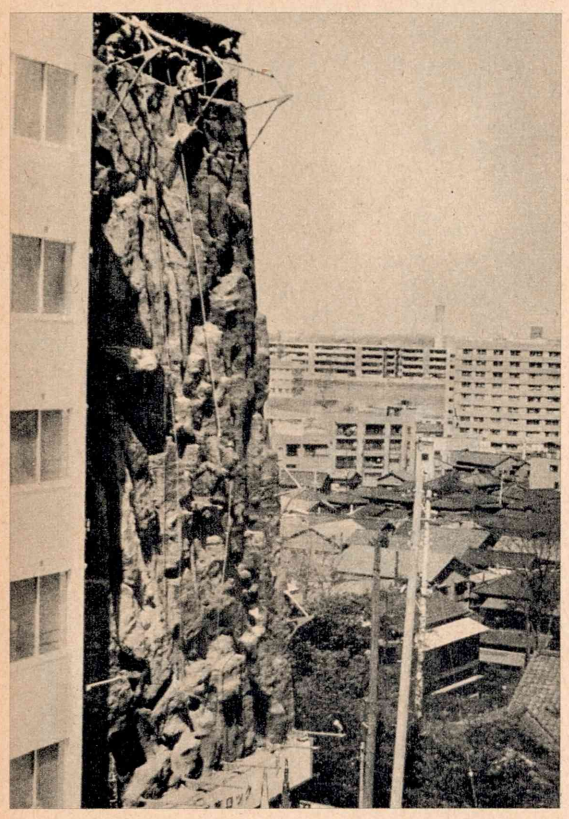
willows. With the cooperation of Government offices, sufficient funds have been budgeted for the care of the trees.

Climbing Rock Slopes in Central Tokyo





Above and below: At Tokyo Rock on opening day. Behind the rock: employees' dormitory, and office, with a show room, tea room, shower and dressing room for climbers on the first and second floors.

The reasons for living in Tokyo seem to increase all the time. Now it is no longer necessary to go to the mountains to practice scaling rocky slopes, as a maker of mountain climbing equipment has had its new building in the Shibuya district constructed with a rocky facade for climbing practice.

In addition to channel-like "chimneys," overhangs, over one hundred hakens, the special spikes used in mountain climbing, have been fastened to the facade, which extends from the first floor to the roof of the five-story building. Experts are always on hand to help climbers, who pay 200 yen ($.56) an hour to practice. A safety net was installed below as a precautionary measure. The facade has been given the name "Tokyo Rock" and promises to become a local landmark.

SCIENCE

Antarctic Observation Ship Completed

Japan's new Antarctic observation ship, "Fuji," has been completed and turned over to the Defense Agency which is the owner and operator of the 7,760-ton ship. It will carry a Japanese scientific observation crew to the Antarctic in autumn.

Japan first participated in Antarctic observations in 1956 when an observation team landed on Ongul Island and established its Showa Base. The team spent a winter on the island. Since that time Japan has sent six observation teams, with a total complement of 299 men, to the Antarctic.

Observations by Japan were temporarily suspended in February, 1962, but due to the efforts extended by authorities concerned, Japan is scheduled to resume Antarctic observations this fall.

The construction of the Fuji is the most important phase of the preparations made by Japan for the coming observation. The Fuji is the first Japanese ship specifically constructed for Antarctic observation purposes. Since it will have to make a voyage to the Antarctic alone and act as an ice-breaker, transport equipment and land it on Ongul Island and then engage in various observation activities, the ship is equipped with every conceivable apparatus and device needed to achieve its goals.

The Fuji, with a displacement of 7,760 tons, is capable of a maximum speed of 17 knots and a range of 15,000 nautical miles. It can carry a total of 235 men. The ship is equipped with a 11,900-HP Diesel engine of the electric acceleration type enabling it to move and reverse direction quickly. The engine can be controlled from four places in the ship.

The ship is also equipped with U-pipe type anti-rolling tanks to counter rolling. These tanks are claimed to be the first in the world to be installed in an observation ship. The tanks will reduce rolling by one-third.

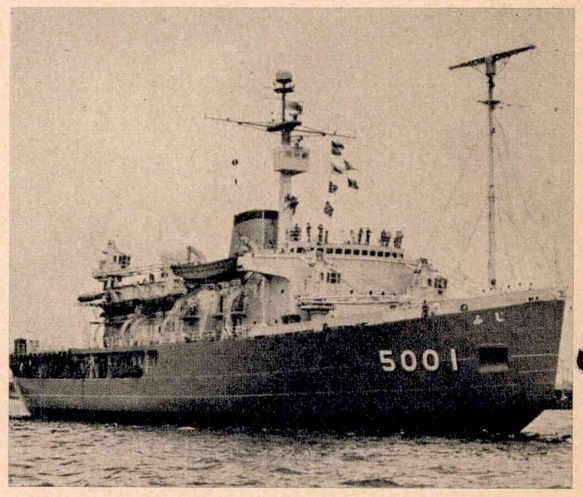
The ship's ice-breaking power is also tremendous. It can crush ice floes up to eight feet thick. It can also force its way through ice floes up to 20 feet thick.

The Fuji will carry about 400 tons of fuel, food and material for the establishment of a base as well as necessary observation instruments. Three large-type helicopters will transport the cargo from the ship to the Showa Base, moving 24 persons or 4 tons of equipment at a time. There is a take-off and landing deck as well as a hangar on the ship.

The ship also has elevators, four cranes, fork lifts and conveyors in order to make it possible to transfer the equipment to the base in the shortest possible time.

The ship itself is equipped with various types of observations instruments which will enable the men to make observations from the ship and gather valuable data during the voyage. Included among the instruments are sonar, radio sonde, mud- and water-gathering instruments and other pelagic, meteorological, cosmic ray and terrestrial magnetism measuring instruments, capable of making 11 types of observations. The Fuji is a floating research institute.

The Defense Agency will carry out training on the take-off and landing of helicopters on the ship's special deck as well as training for long voyages. Equipment will be taken on board in October and the ship will start on its voyage to the Antarctic around the middle of November, carrying 400 tons of food, fuel and instruments for the Showa Base as well as 42 members of the observation team and 182 crew members.

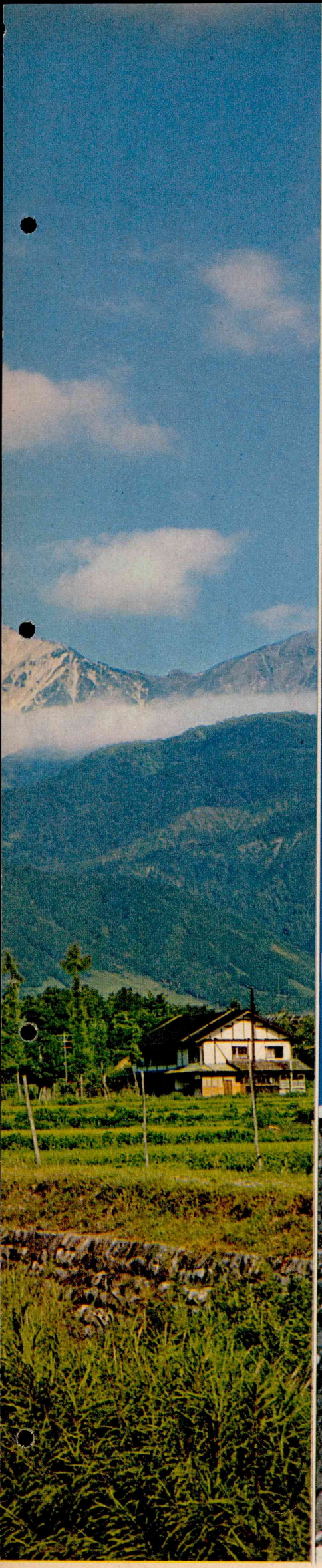


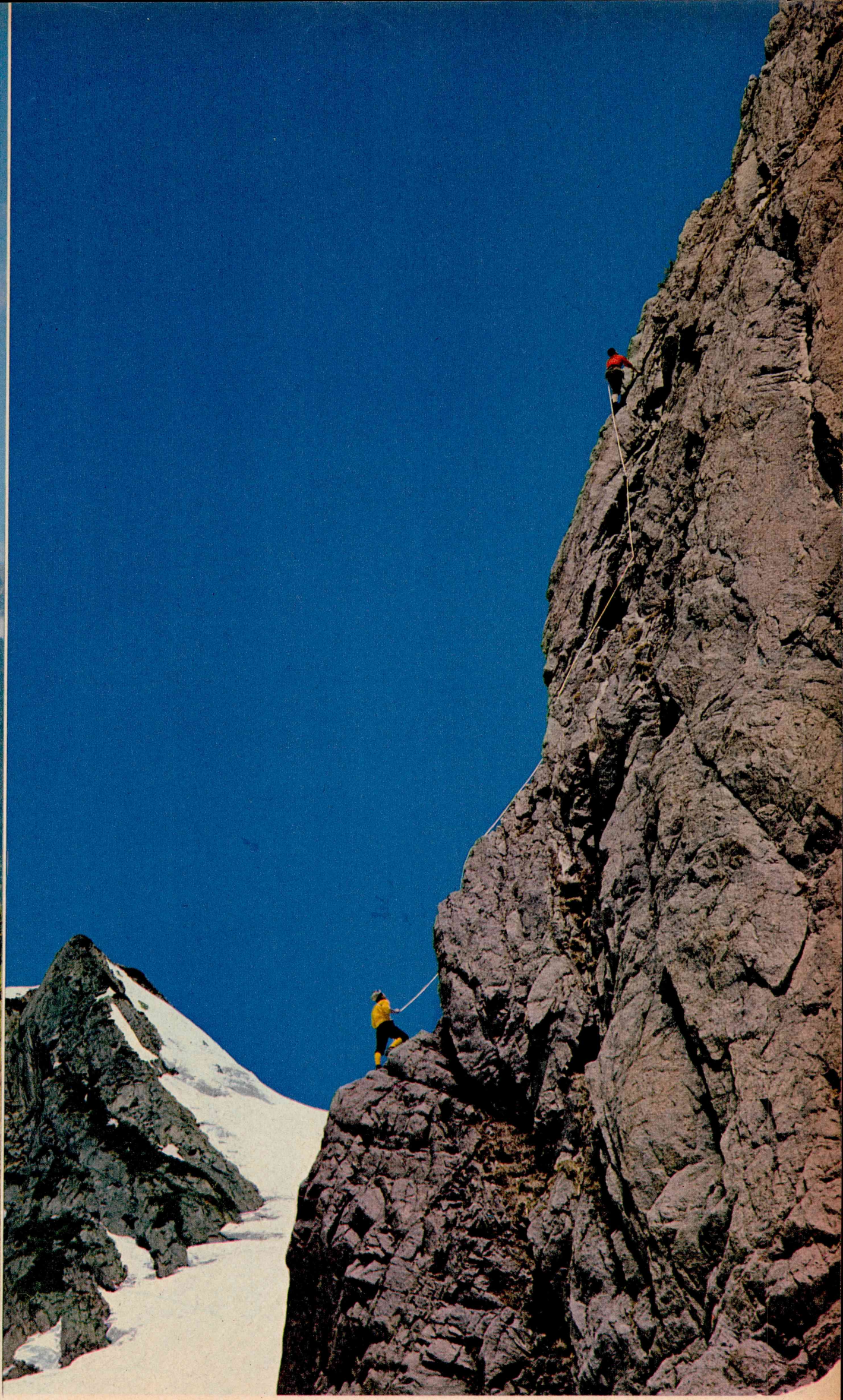
The Fuji, shown above shortly after its launching, is twice as efficient as its predecessors.

The Glacier-Etched Japan Alps

Mt. Yari.

At the foot of Mt. Shirouma.





Mt. Tsurugi.

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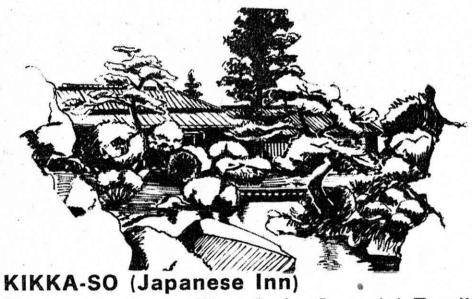
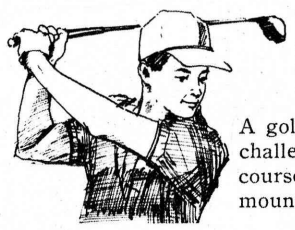
HAKONE HOTEL
On the shores of Lake Hakone in the reflected majesty of Fuji.

FUJI-VIEW HOTEL
The charm of a country inn—bordering beautiful Lake Kawaguchi at the foot of Fuji.



KIKKA-SO (Japanese Inn)
Former summer villa of the Imperial Family located on the edge of the charming village of Miyanoshita.



FUJIYA HOTEL ANNEX SENGOKU GOLF COURSE

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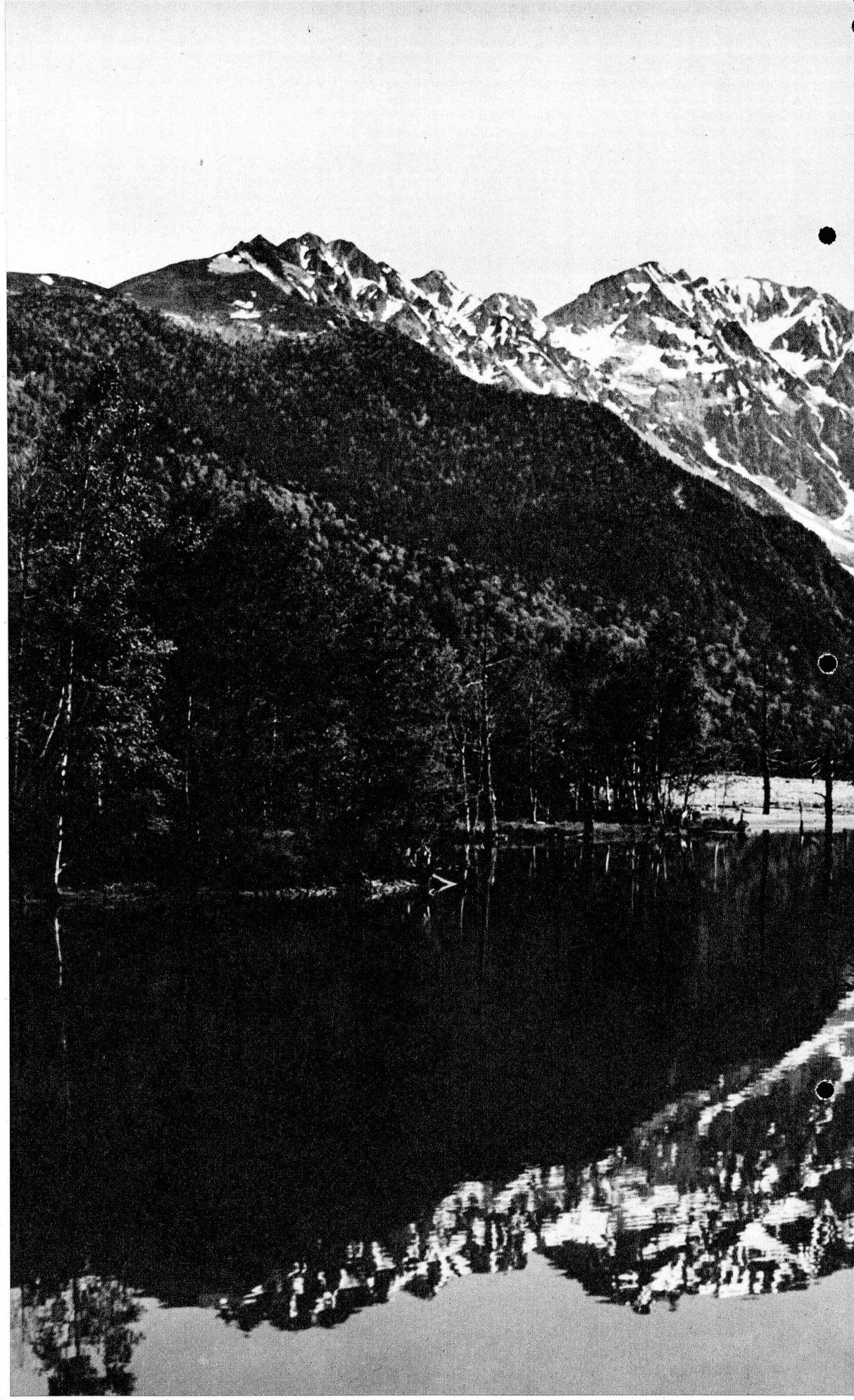
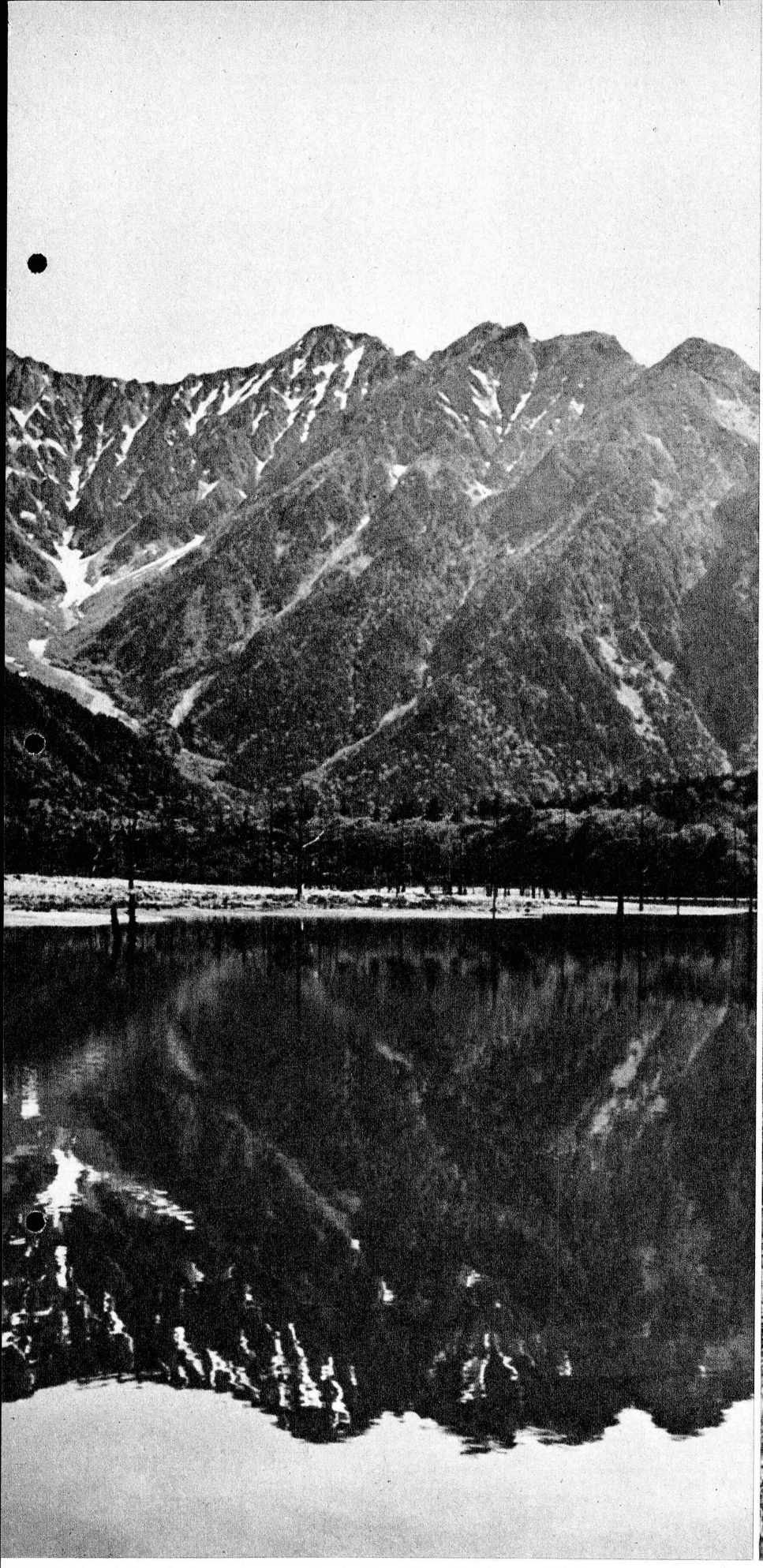
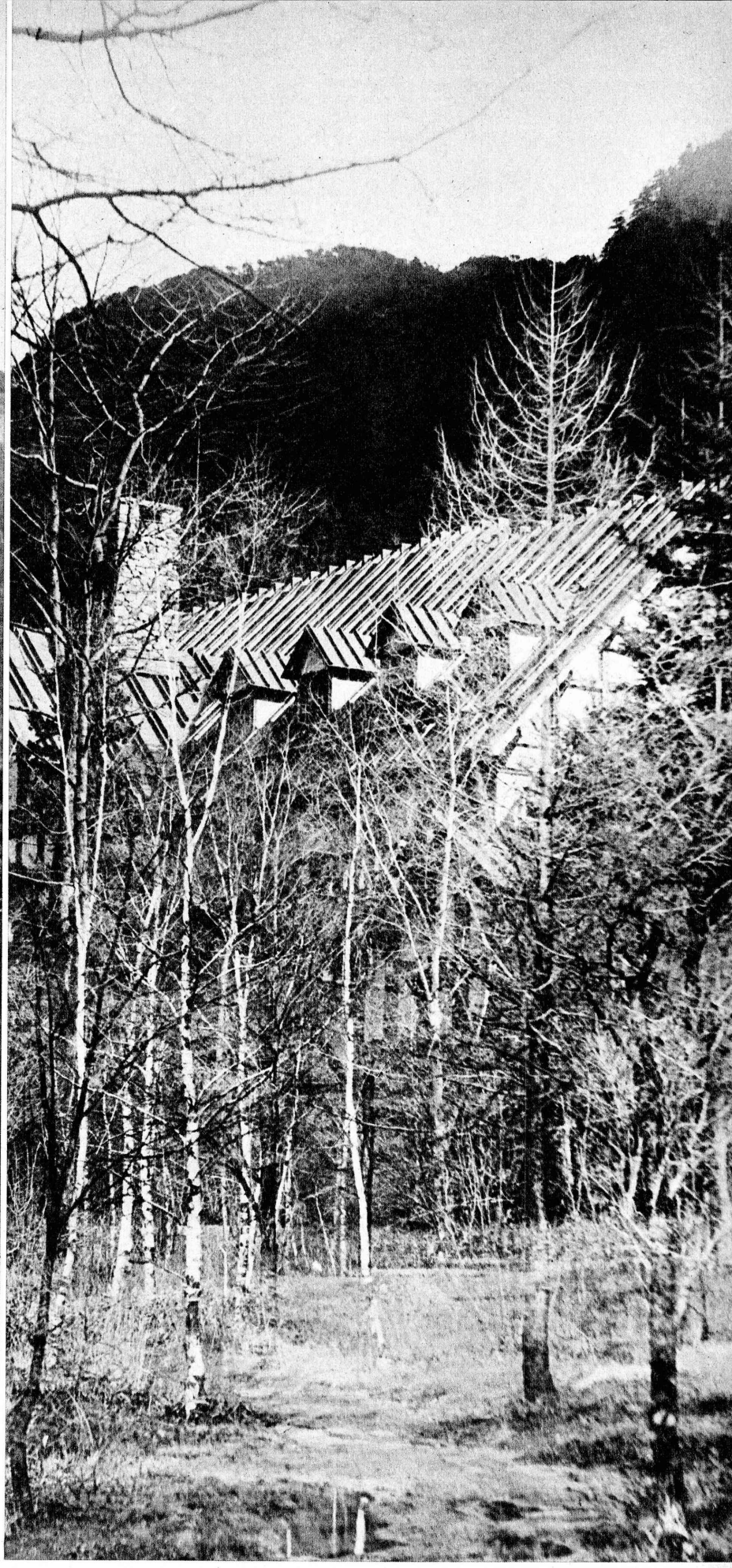


Above, left: Mt. Hotaka seen in and above Lake Taisho. Above, right: Forest-rimmed Kamikochi Imperial Hotel. Below, right: Walter Weston memorial plaque at Kamikochi.





Some of the grandest and most beautiful scenic spots in Japan are in rugged mountains and deep valleys. As Fuji represents the individual mountains of Japan, the Japan Alps represents the foremost of Japan's mountain ranges.

The Japan Alps consists of three ranges in central Japan. The average height of the rugged mountains is 3,000 meters. Among the mountains are many awesome and spectacularly beautiful views of steep mountainsides which were carved eons ago by glaciers, and in contrast to the dark solidity of the rocks there is winter-white snow capping the summits. Climbing upward from civilization, before one reaches a summit, there are slopes of alpine plants and verdant forests.

Until modern times, the only people who climbed mountains in Japan were hunters and those who did so for religious reasons. Then, in the 1890's, a British missionary, Walter Weston, made four excursions into the mountains and wrote a book, published in London in 1896, in the title of which he used the words "Japan Alps." Not only did he name the ranges, but he also was the father of mountain climbing in Japan.

Of the three ranges—North, Central and South Alps—the North Alps, which contains the highest and most rugged peaks, is the most popular among mountain climbers. The starting point for climbing in the North Alps is Kamikochi Plains.

Kamikochi Plains

Kamikochi is surrounded by rocky Mt. Hotaka (3,190 meters), and Mt. Yake (2,455 meters), which is an active volcano. Lake Taisho, on the plains, reflects the majestic images of the two in its placid emerald waters. Kamikochi itself is 1,500 meters above sea level and is always cool in summer. It thus provides a good resting and camping place for climbers, and there are a number of hot springs where one can, after returning from a climb, relax and wash away the sweat and

dirt of the climb. The area is exceedingly popular and attracts 300,000 visitors annually. Accordingly, there are many hotels and inns, replete with modern facilities, at Kamikochi. The way to go to Kamikochi is to take an express from Tokyo to Matsumoto (five hours) and transfer for a bus to Kamikochi (two and a half hours).

Mt. Yari and Mt. Hotaka

The peak of Mt. Yari (3,180 meters) looks like the head of a spear. This peak used to be the ultimate mountain for Japanese climbers, but in recent years the construction of good climbing paths has made it simple for women and children to reach the top. Mt. Hotaka, also very popular among climbers, has four peaks and many routes, almost all very difficult to follow, to its tops. Both mountains can be climbed in one or two days, starting from Kamikochi.

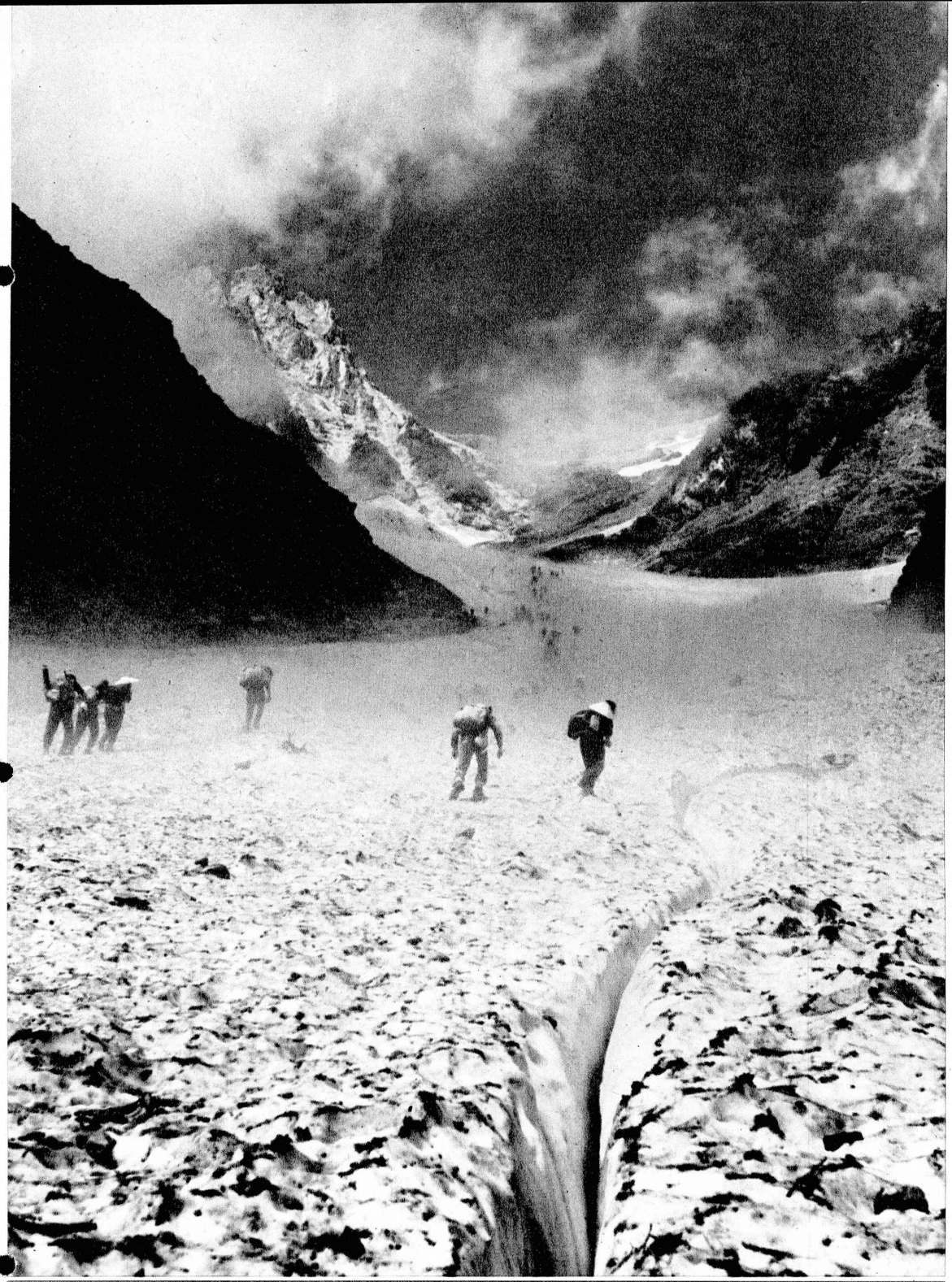
Mt. Shirouma and Mt. Tsurugi

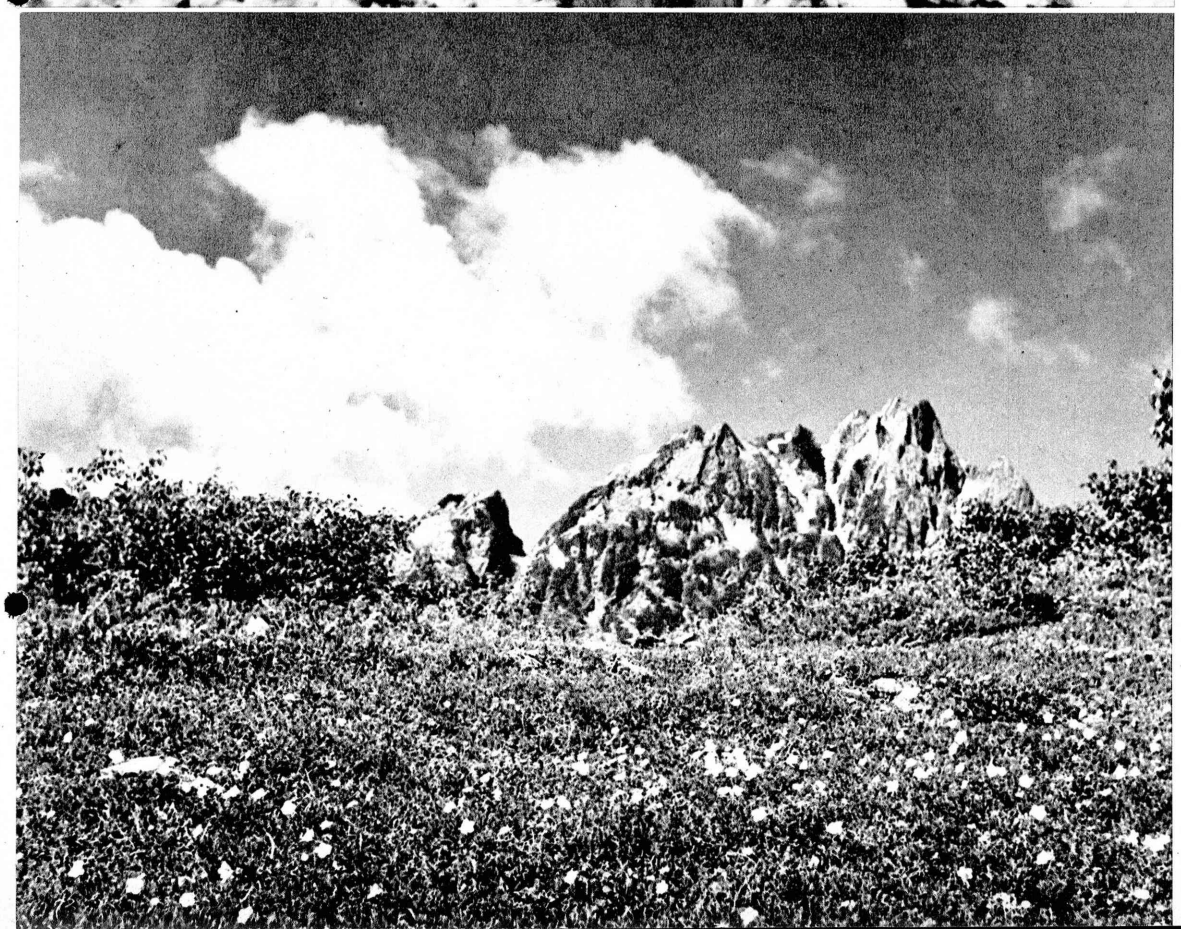
Mt. Shirouma (2,933 meters) is at the north end of the North Alps and is famous for its unchanging snow-cap and alpine flowers. It is especially popular among women and children, many of whom climb it in the summer, and among all types of skiers in winter. Mt. Tsurugi is, like Mt. Hotaka, rocky, and is therefore another favorite of those who like to scale rocky slopes.

South and Central Alps

These two ranges are covered by primordial forests and include many broad foothills. Facilities for climbers, such as way stations, are relatively few, and these mountains are not visited by many climbers. They attract people who enjoy the serenity and solitude which can be found in the mountains. The mountain which is second to Fuji in height, Mt. Kita (3,192 meters), is in the South Alps.

Above, left: Mt. Tsurugi. Above, right: A snow-filled gorge at Mt. Shirouma. Below, right: A field of alpine flowers, Mt. Tsurugi.





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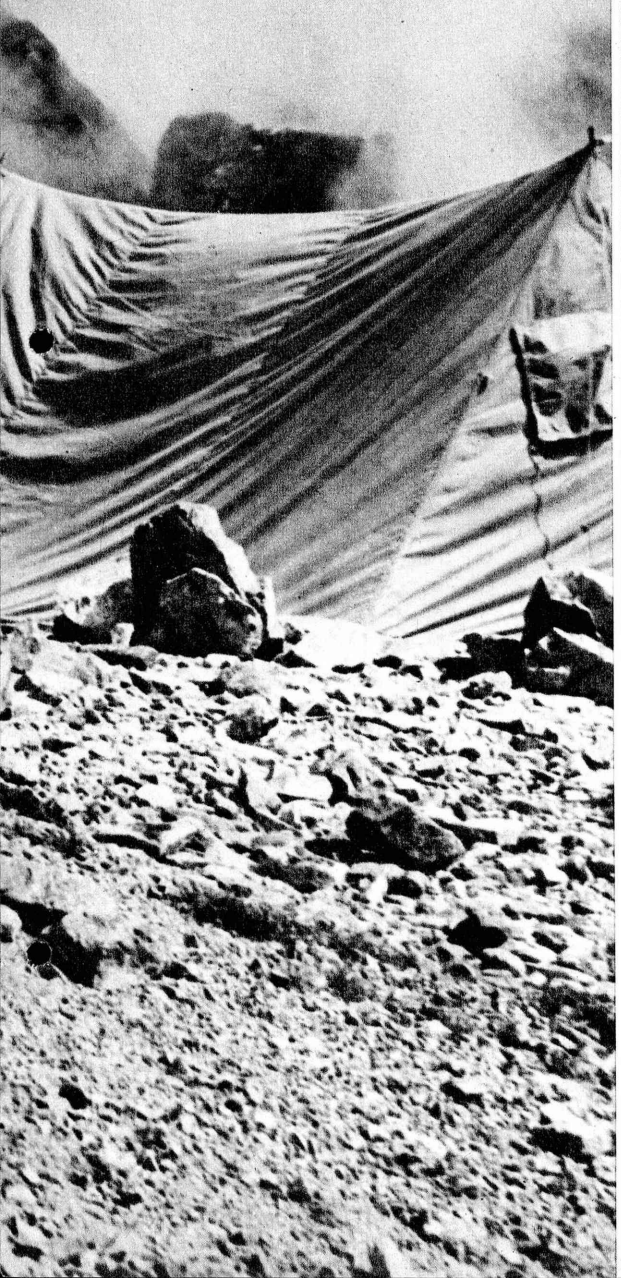
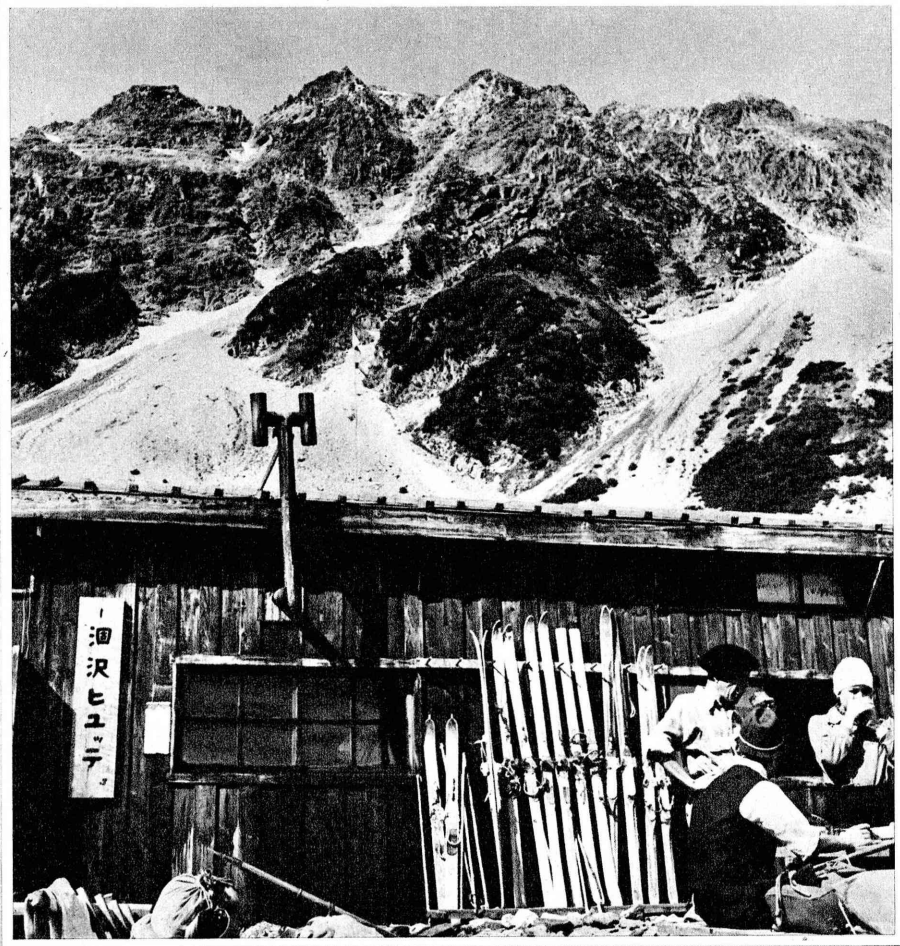
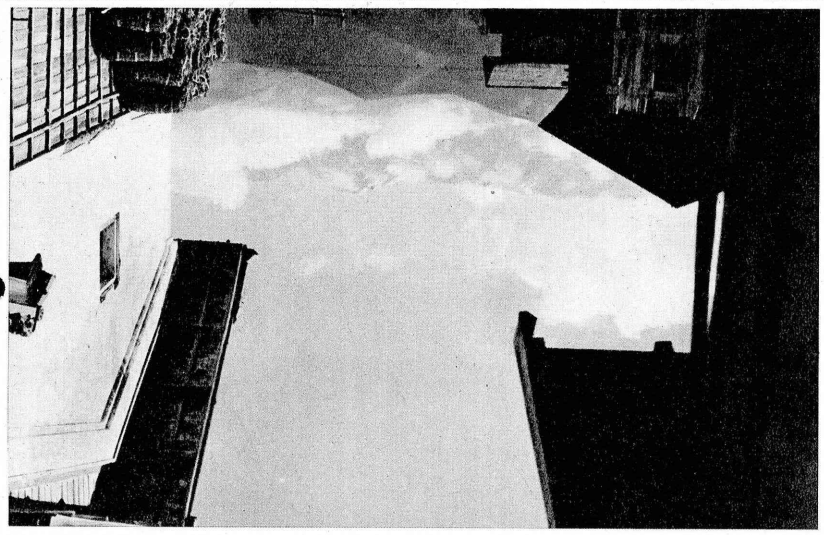




Left: Leaving a way station; in the background, Mt. Tsurugi, Above: Mountain hut at Hotaka and a mountain climbers' inn.



North Alps village.

Sunrise in the Central Alps.

South Alps: Mt. Kita.

Mt. Hotaka.

Photos by T. Kazami and Y. Yokota.

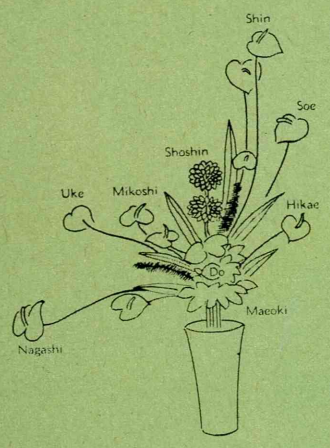
IKENOBO'S IKEBANA: RIKKA STYLE

IKENOBO INSTITUTE/IKENOBO FLOWER ARRANGEMENT SOCIETY

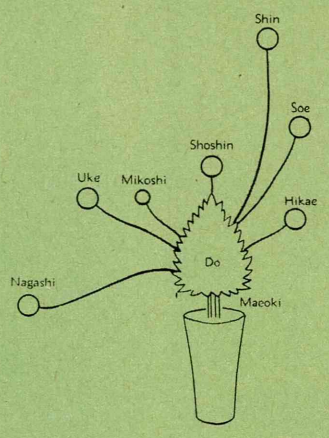
There are in this world, infinite variety of flowers, much to the delight of those who appreciate one of nature's gifts. Different nationalities of different countries arrange flowers mainly for decoration in various shapes and forms. However, in Japan, the age-old art of traditional flower arrangement is a manifestation of Oriental mood, deep concentration and meditation. Ikenobo which is the oldest floral composition school in Japan originated the classical Rikka style more than 500 years ago.

In New York, near 5th Avenue, Ikenobo maintains a permanent Ikebana Gallery . . . an indication of the popularity of Japanese flower arrangement in the U.S. Aspirants interested in learning the Rikka style which is one of the many representative cultures of Japan, should write to the addresses below.

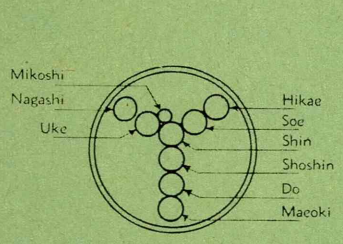
Illust. (A) Sketch



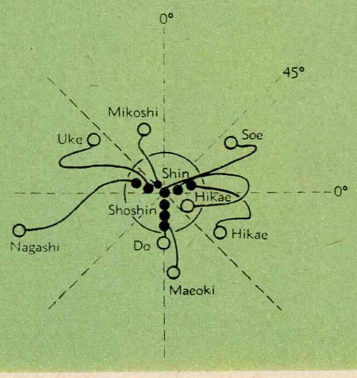
Illust. (B) Fundamental Pattern of Rikka Arrangement



Illust. (C) Fixing Positions of Role Branches



Illust. (D) Directions of Role Branches



Materials: Anthurium, leaves of Monstella, Kinmasaki, Sunflower, Yugiriso, Lotus and leaves of Canna.
Basin: Glassware (with frogs)

ILLUSTRATION "A"
Diagram explains the picture shown on the right. Flowers and leaves play a secondary part while the role branches are the main basis of the arrangement. Five different kinds of materials are used.
In contemporary Rikka style, 5 and 7 is the number for general use. Frogs appear realistic when sand and pebbles are placed in a flat basin.

ILLUSTRATION "B"
The contemporary Rikka style of arrangement shows the positions of the role branches. Compare this arrangement with illustration "A" which aids you in determining the placement of the branches.

ILLUSTRATION "C"
Diagram shows the top view of the frog and the position of the branches. The most critical factor of contemporary Rikka style is the position of the branches. Incorrect location of branches destroys the very theory of Rikka style.

ILLUSTRATION "D"
Top view shows the combined result of illustrations "B" and "C".
Above illustrations should be followed when arranging flowers as shown on the left picture. Applications of 7 different materials should be observed.
The arrangement order is (1) Shin (2) Uke (3) Soe (4) Nagashi (5) Hikae (6) Shoshin (7) Do (8) Maeoki (9) Mikoshi. A sense of balance is attained when arranged in this sequence.

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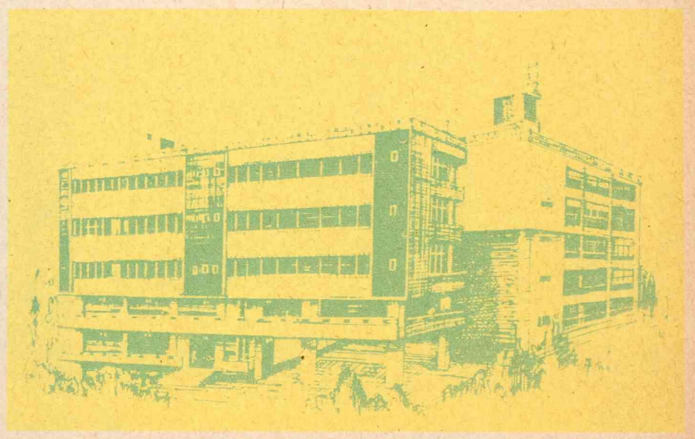

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BEST OF JAPAN

As Recommended by Noted Personalities

HOKKAIDO THE NORTHERN FRONTIER

By YOSHINORI MAEDA

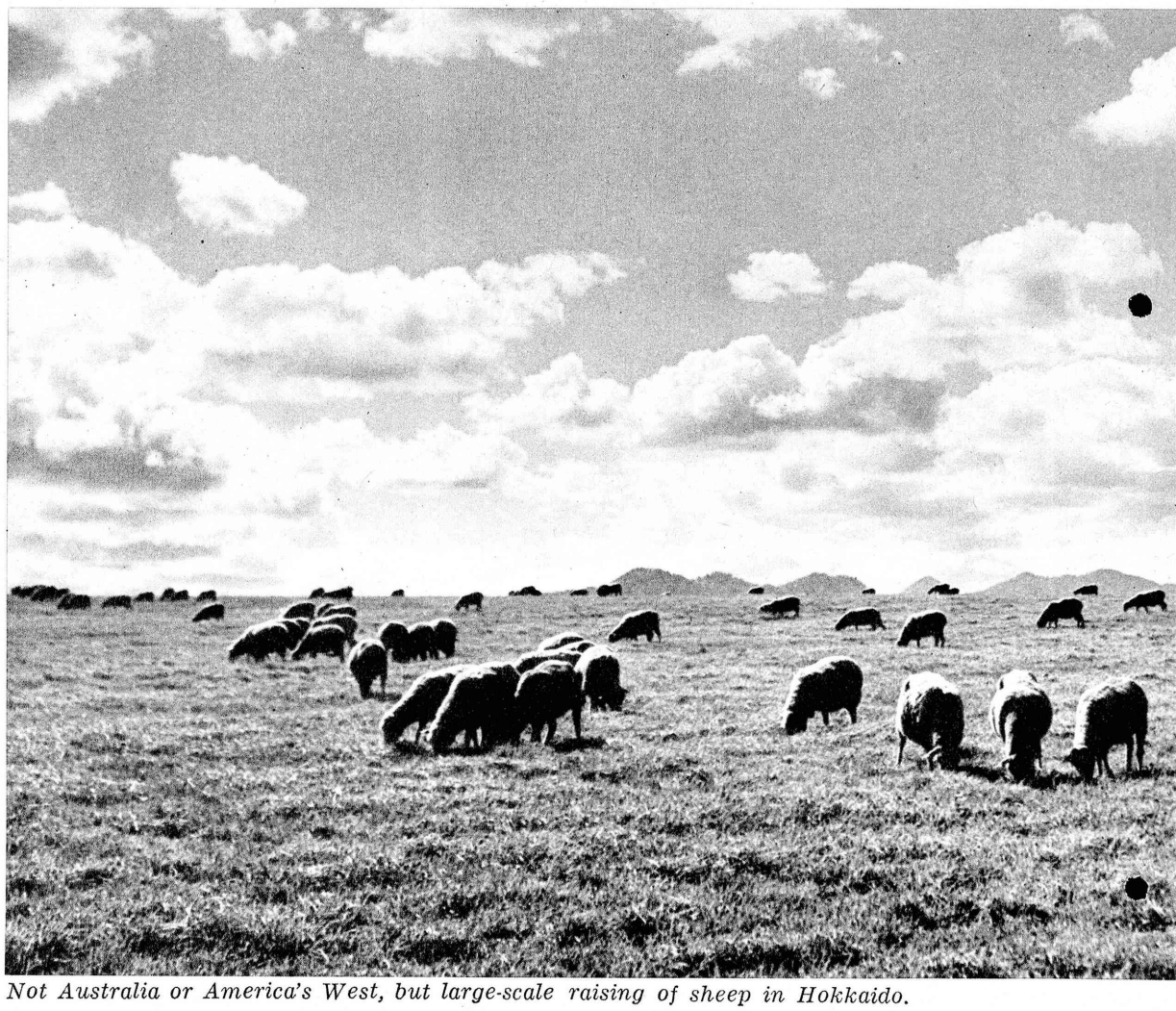
Yoshinori Maeda is president of the Japan Broadcasting Corporation (NHK). He is a graduate of Tokyo College of Foreign Studies and the University of Rome and for many years was associated with the Asahi Newspaper, having been chief of their Rome bureau and foreign news editor. After working for the Asahi, he became an NHK radio news commentator and, later, was made vice-president of NHK.

The most promising part of Japan, and in many ways the best, is Hokkaido, the northernmost of the four main islands of the Japanese archipelago.

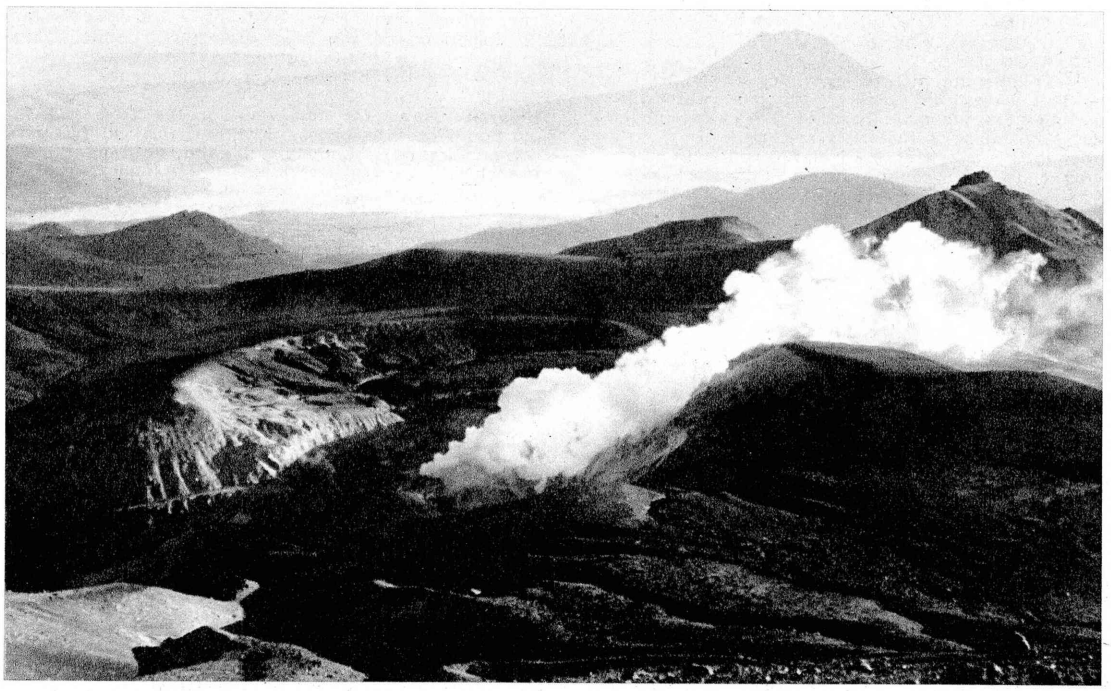
Hokkaido remains an exception in a country where practically every corner of the other islands has been developed virtually to the maximum. With one-fifth of Japan's land but only five per cent of its population, Hokkaido has vast tracts of land which are yet to be developed—land of unlimited attractions and potential.

Nature in Hokkaido is on a grand scale and takes many forms. There are rolling plains such as Konsen, the Daisetsu mountain range, often called the roof of Hokkaido, virgin forests as far as one can see, and lakes, such as Lake Mashu, the clarity and beauty of which is matched but rarely. One never fails to be amazed by the island's vastness and variety. Take a drive through the plains, or take a walk through poplar forests, through the multitudes of lily of the valley flowers. Or, climb a mountain, get out under the silver and white firs or go where you can enjoy the solitude of a lake. Then you will appreciate not only the difference between Hokkaido and the other islands but its potential as well.

The island's natural resources are as impressive as its Nature. Sixty to seventy per cent of the island is forestland; accordingly, lumber, pulp and other lumber-based industries figure prominently in any consideration of the island's resources. Mining, including coal mining, is also important, and the waters off Hokkaido are one of the top three richest fishing grounds in the world. Despite a cold climate—winter monsoons from Siberia deposit great quantities of snow and sometimes lower the temperature to 30 degrees



Not Australia or America's West, but large-scale raising of sheep in Hokkaido.



Akan volcano; beyond, Lake Akan.

below zero Centigrade—agricultural and livestock farms are the source of most of Hokkaido's income. Among the main crops are potatoes, corn, sugar beets, onions, asparagus and, most important of all, beans.

The climate and transportation and communication problems which hampered the first settlers have largely been offset by plant breeding, new agricultural techniques and the development of modern transportation and communication systems. The development of Hokkaido has been accomplished in barely one hundred years, and has attracted people who sought a land of opportunity, a spacious frontier instead of crowded conditions. Their energy and hardiness have been as important as technical advances in the realization of the island's potential. Now, secondary industries are also to be seen in Hokkaido, but as considerable as progress has been, there is still a great amount of space and resources for future growth.

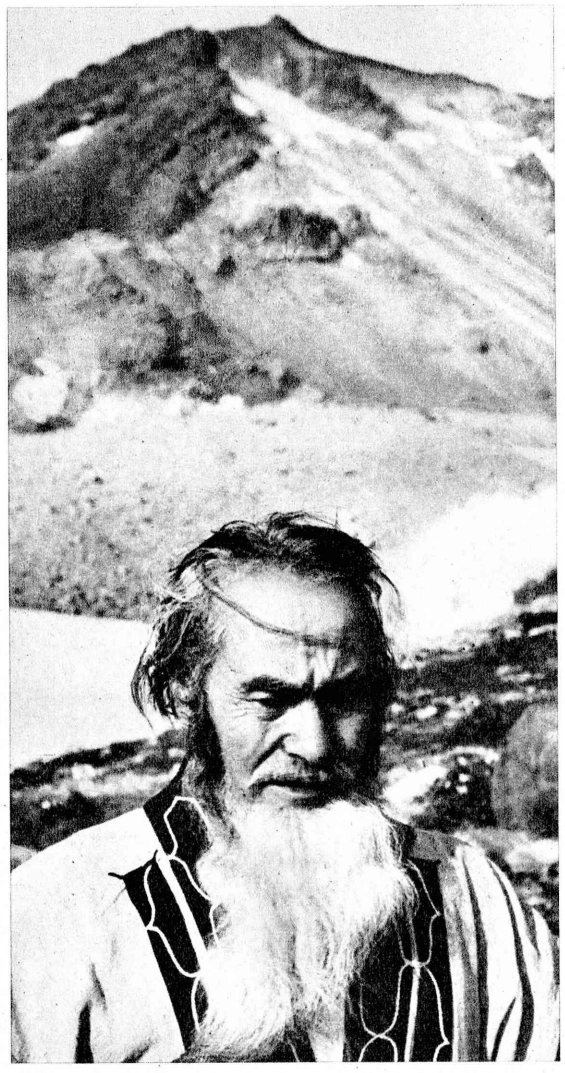
Tourism has developed in pace with the rest of the island, and similarly promises much for the future. Hokkaido offers winter sports, an abundance of hot springs, natural scenery which must be seen to be believed and settlements where Ainu people preserve their ancient way of life.

Hokkaido, the best of Japan in potential and promise, will undoubtedly play a much greater role in the growth of Japan's economy in the coming years.

All too often, visitors from overseas get to know Tokyo and think that they have come to know Japan. But Hokkaido, too, is Japan, and in many ways is to be recommended as the best.

Photos by Japan National Tourist Organization

Lake Mashu, one of the clearest in the world.



An Ainu elder at the foot of Mt. Daisetsu.

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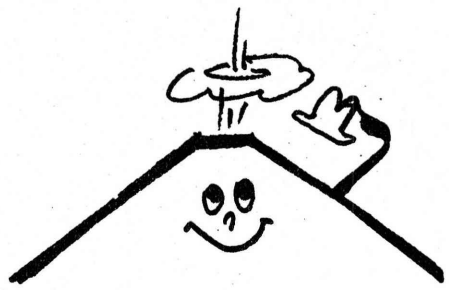

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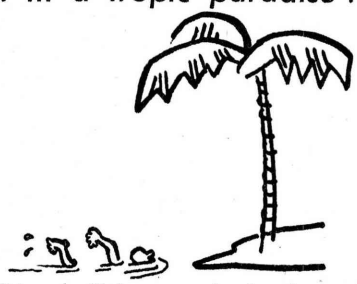

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A CERTAIN JAPANESE SMILE,

or

beauty and the japanese woman

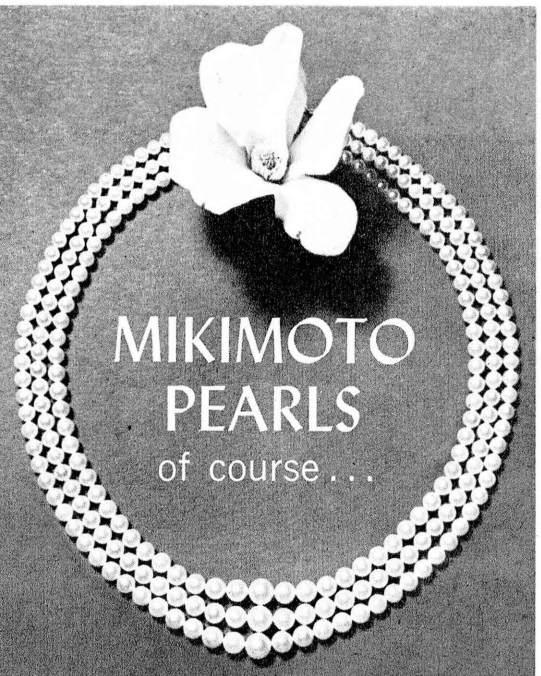
People who have been away from Japan have been known to remark, on their return, "Whatever happened to the inscrutable smile of the Japanese?" From this bit of facetiousness, however, men quickly turn to the topic of Japanese women, which many of them return to again and again. We then realize that in asking about the "Japanese smile" people have been expressing an interest in Japanese women, who seem to be more beautiful than ever before.

The present generation is taller, will live longer and receives better medical care than the previous generation, but basically women have not changed much physically. Yet, they seem to bear little resemblance to their parents. This difference is not merely due to a decline in the popularity of the kimono in favor of dresses, skirts, blouses and other articles of clothing bought from boutiques, department stores or made at home or to order by a dressmaker. Today's young women appear more beautiful than their counterparts a generation ago because they are more intent on and more capable of appearing so than any previous generation. In earlier periods of Japanese history there have been similar peaks in the interest in and use of cosmetics, but today's women enjoy the advantages of scientific research regarding cosmetics, modern production, merchandising and advertising techniques, greater mobility in society and greater financial power than was available to most women at the times of the earlier peaks.

Japanese women make every effort possible to become more beautiful and to retain their beauty. They flock around the demonstration counters in cosmetic sections of department stores like butterflies. They read an endless number of magazine articles about skin care, make-up, hair styles and fashion. They keep 250,000 qualified beauticians in nearly 80,000 beauty parlors busily employed. And they consume cosmetics as if lipsticks, powder and polish were flowing from a cornucopia.

In the ten years up until 1964, cosmetics sales quadrupled, a phenomena which no other cosmetic industry in the world can match. The country's leading firm, Shiseido, has about forty per cent of the market, but the other two big firms producing a complete line of cosmetic products, Kanebo and Pola, are also of formidable size. These firms are technological peers of comparable foreign firms and maintain large research and development staffs and facilities. Similarly, their marketing techniques are highly sophisticated. Pola is unique in that it sells its products by means of door-to-door salespeople only. Shiseido and Kanebo maintain their own chain stores and have contracted to have their products sold in other chain stores. Shiseido publishes a give-away magazine, Hanatsubaki, which has a circulation of nearly one million, and through the magazine formed a club with a membership of over eight and a half million women who save Shiseido's trading stamps for gifts. The firms see to it that prices are uniform throughout Japan, and their distribution covers the entire nation. It is such a well-organized network that it takes just forty days for a new style or product to reach every corner of Japan.

Japanese women today stay home less than before. In increasing numbers they are going out to travel, to work, to study, and are going all out to look better as they do so, with sparkling, carefully outlined smiles which are by no means inscrutable.



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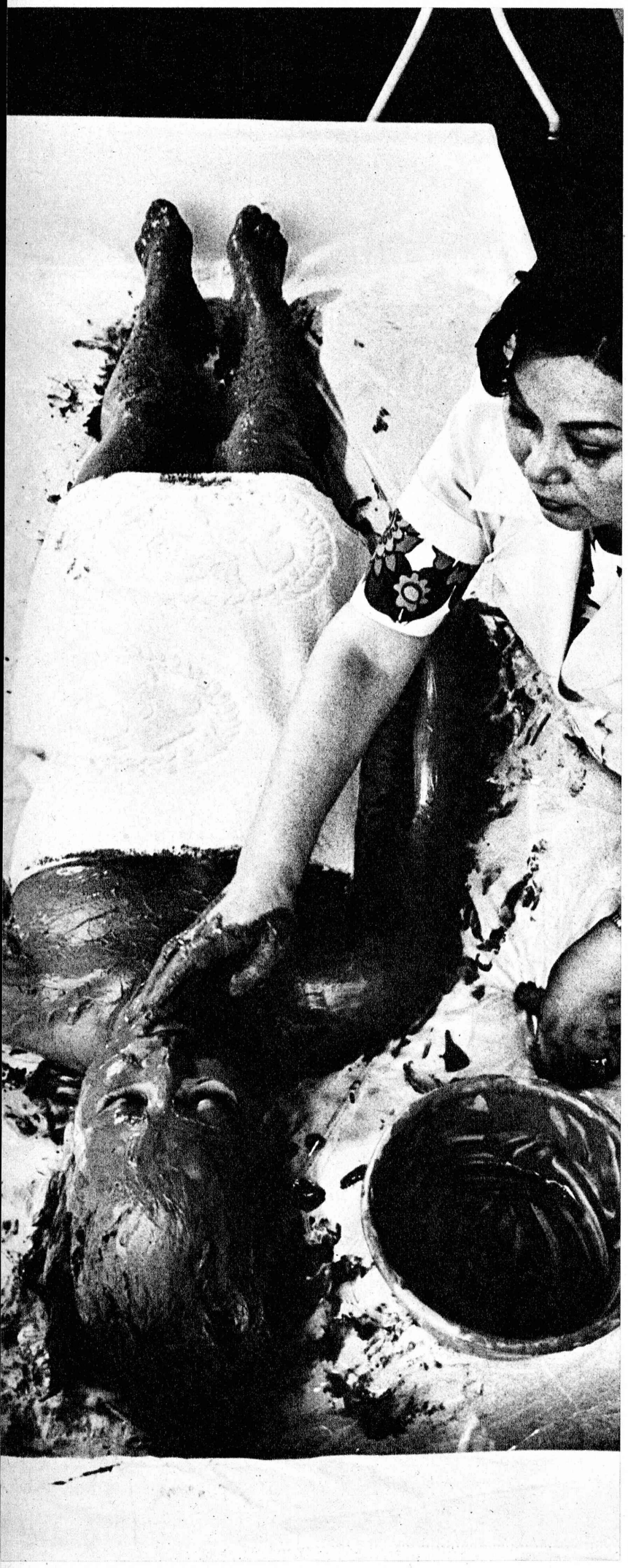
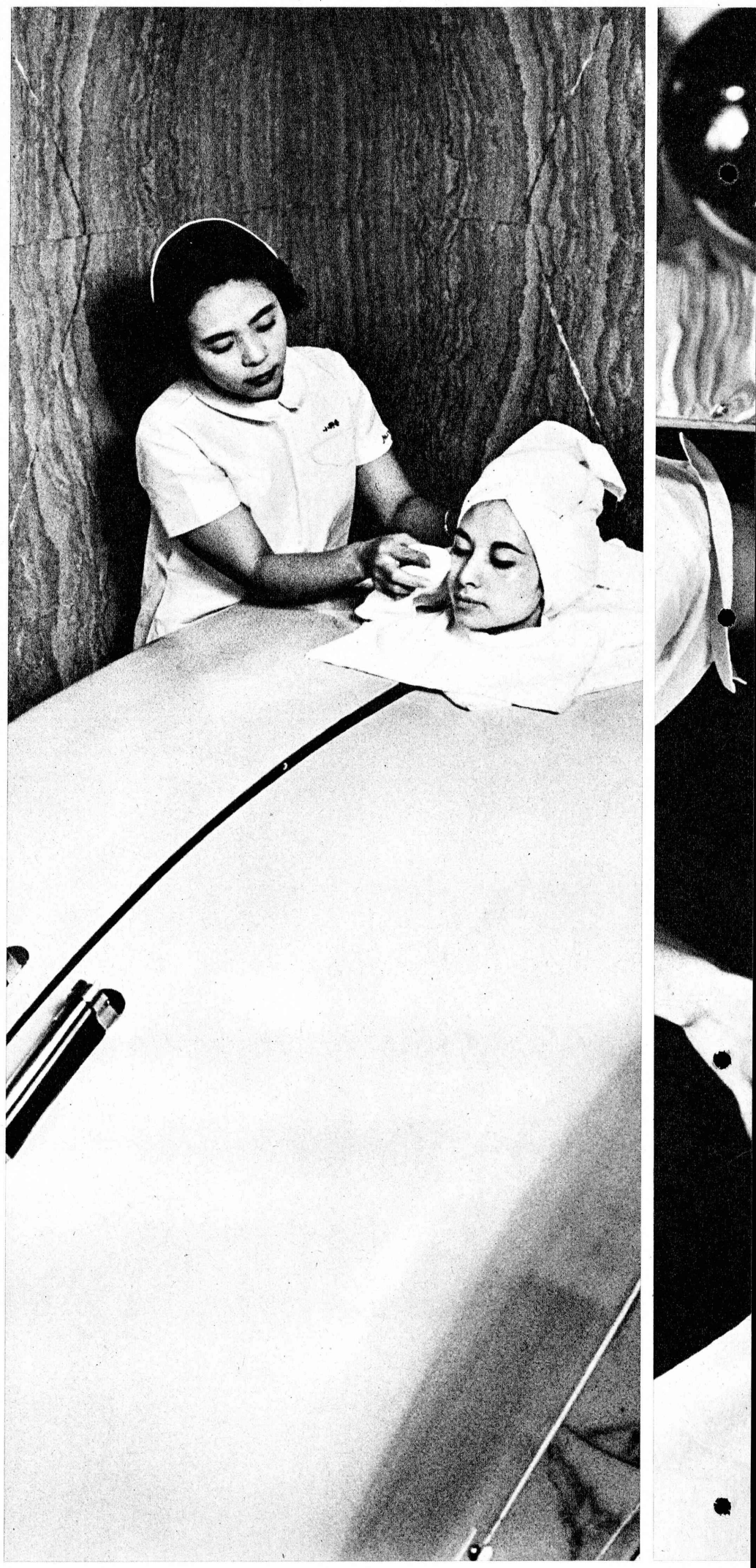


Mrs. Aiko Yamano, pioneer of the mud pack technique in Japan, with a patient client.



Shiseido's steam bath; treatments last fifteen to thirty minutes.

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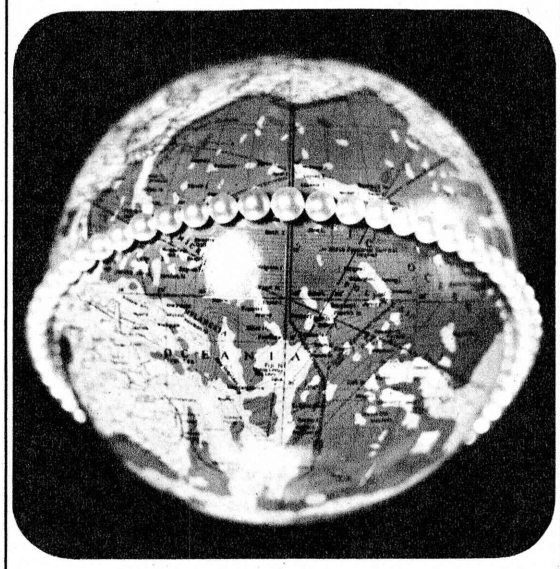

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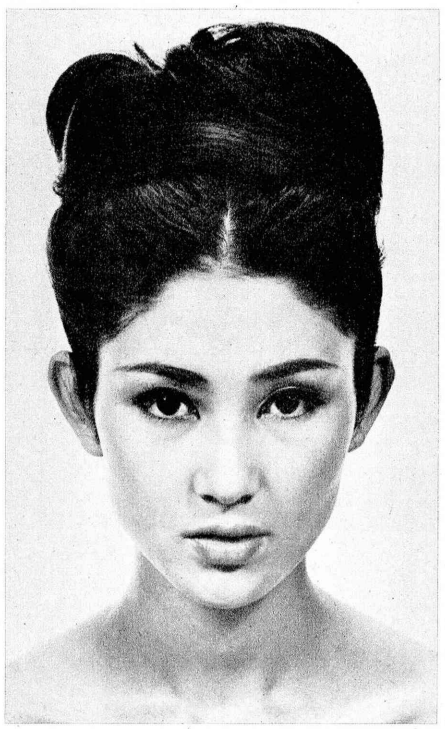
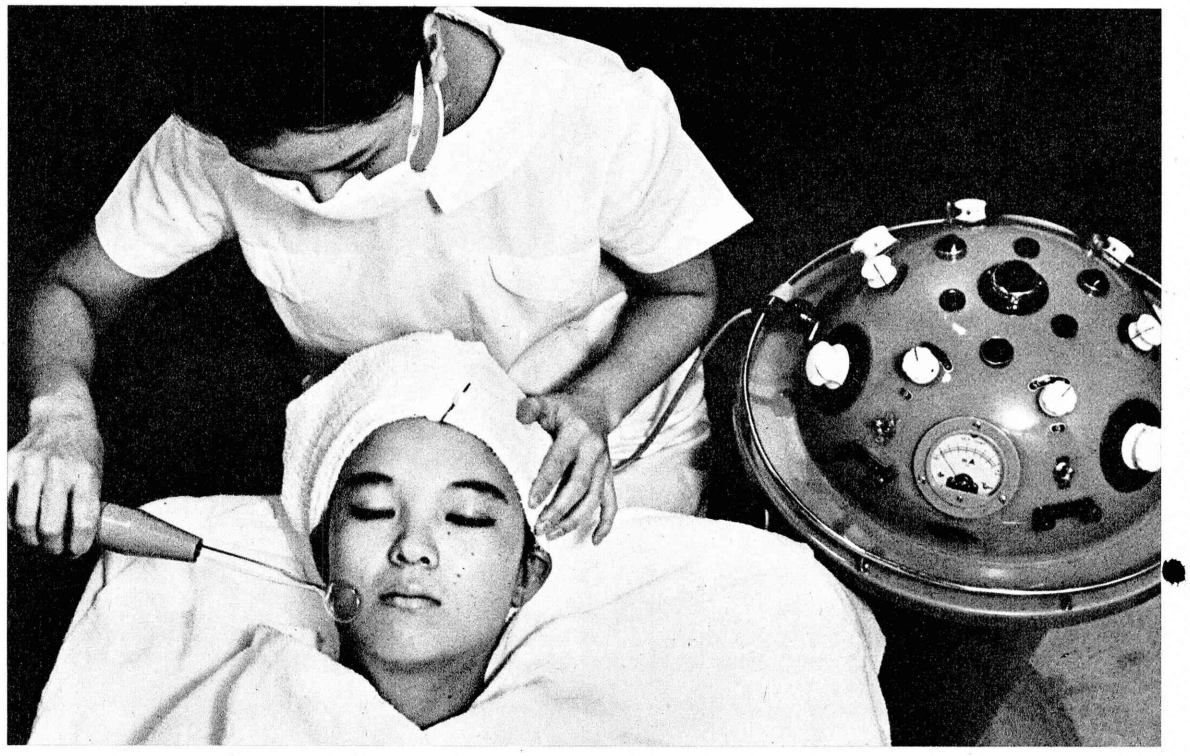
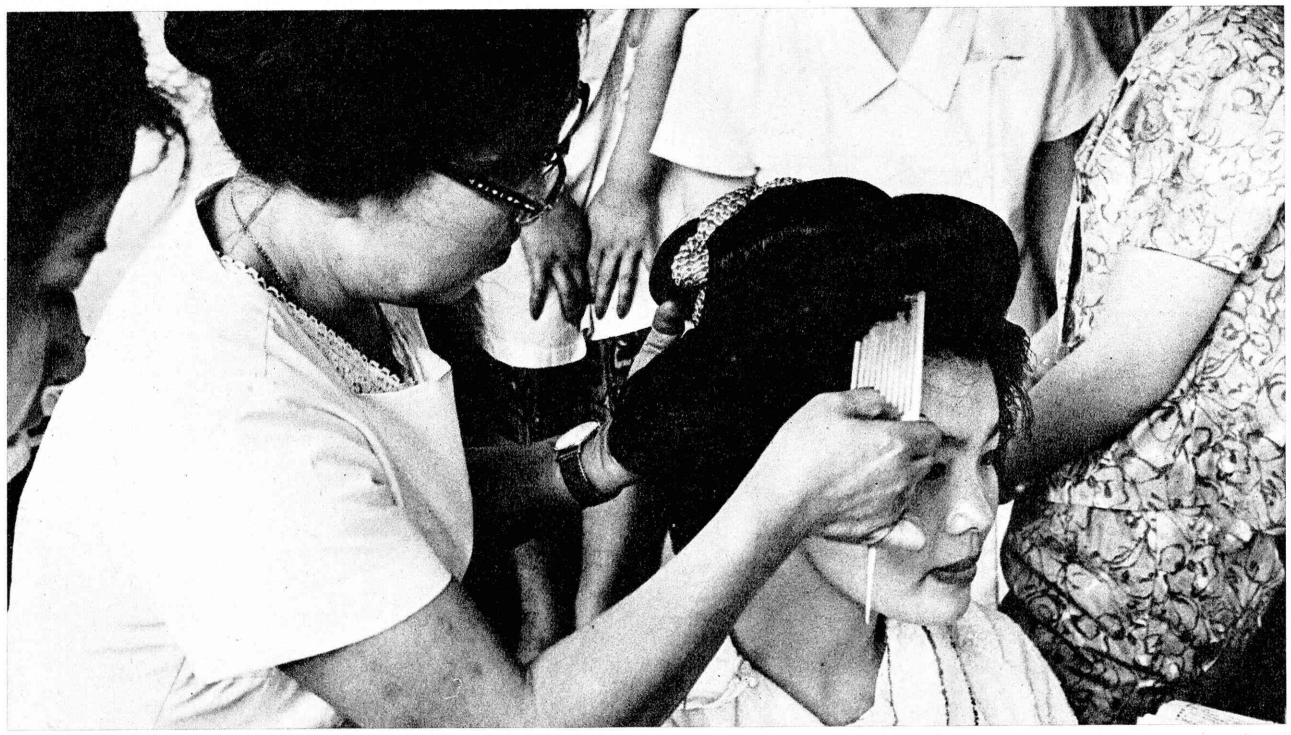


A model demonstrates how one's appearance may be changed by altering hair style and make-up.

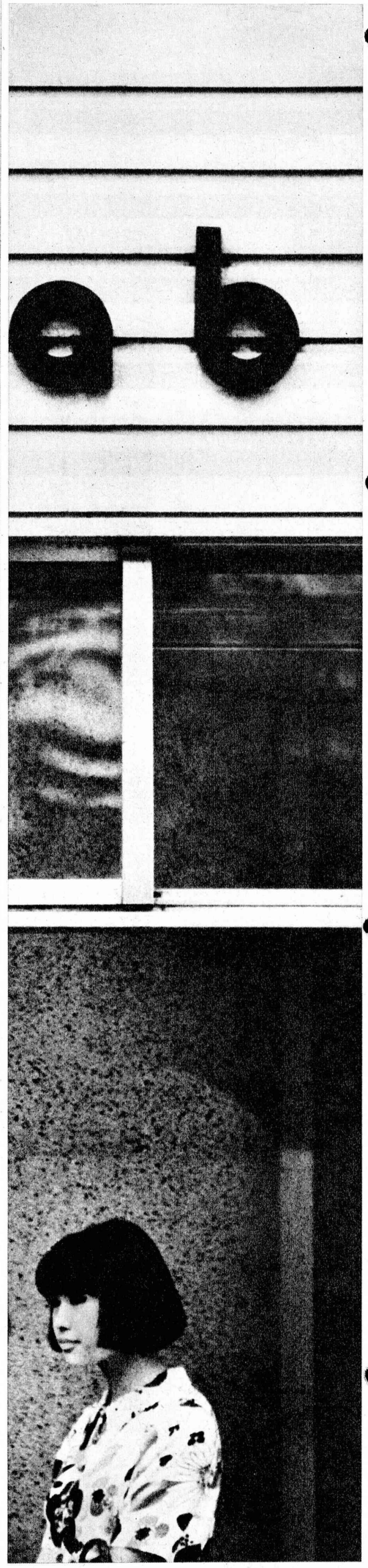


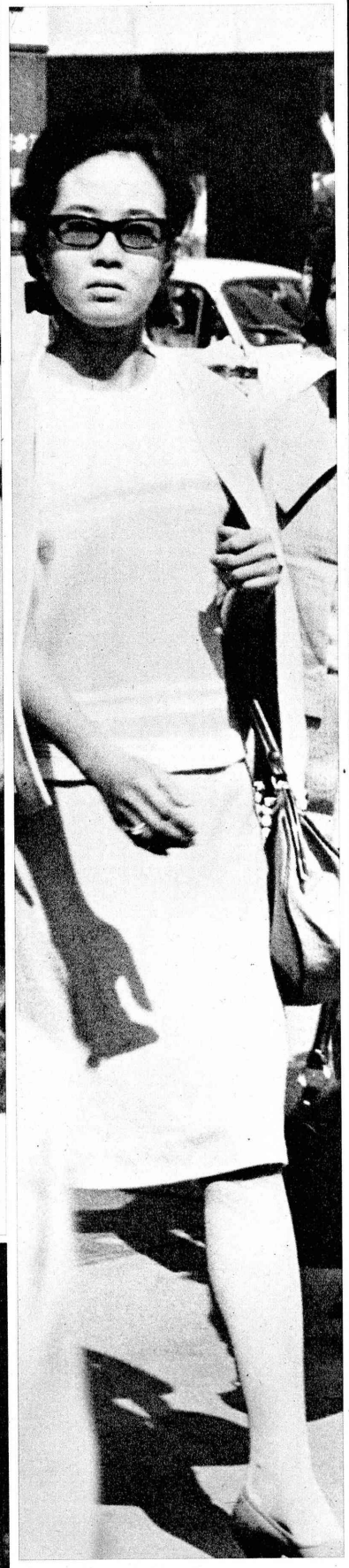
Above, below, facing page, top: Beauticians at work. Before reaching this stage they attended beauticians' school for a year, "interned" for a year and passed a certifying examination.



Middle: A class in Japanese-style hair styling at beauticians' school. Bottom: Receiving advice from a beauty consultant.

The no-longer-inscrutable smile of Japanese women: in Tokyo's Ginza.





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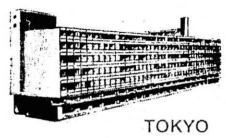
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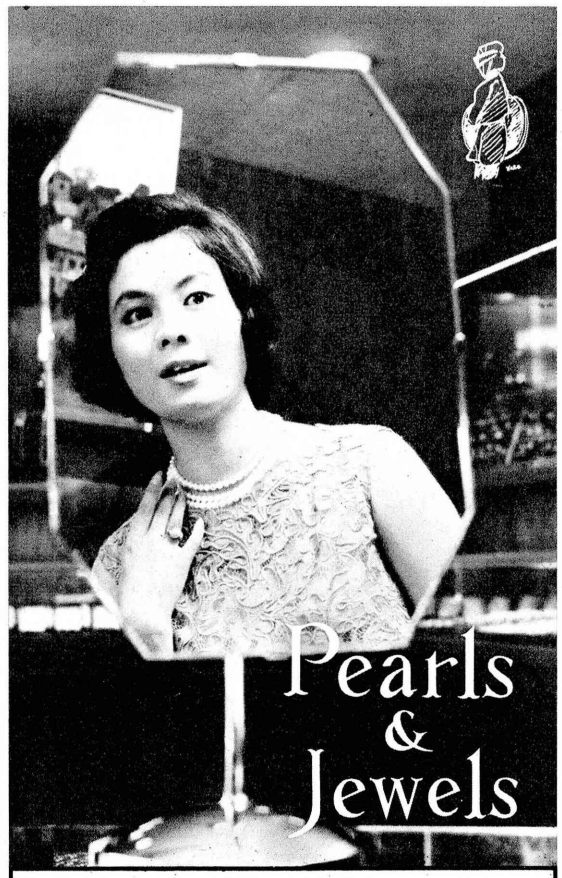

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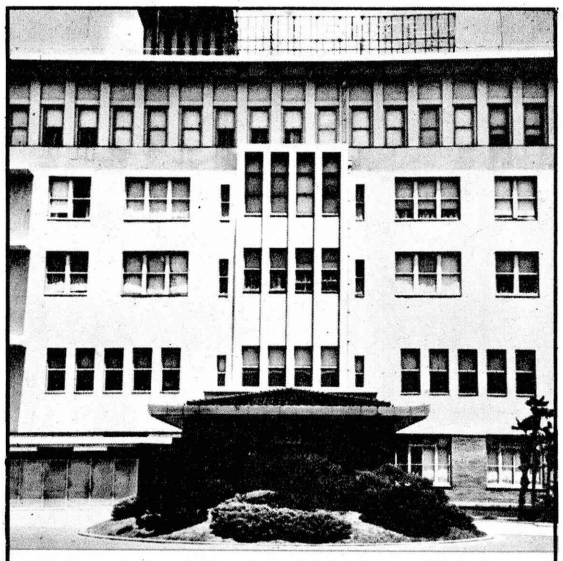

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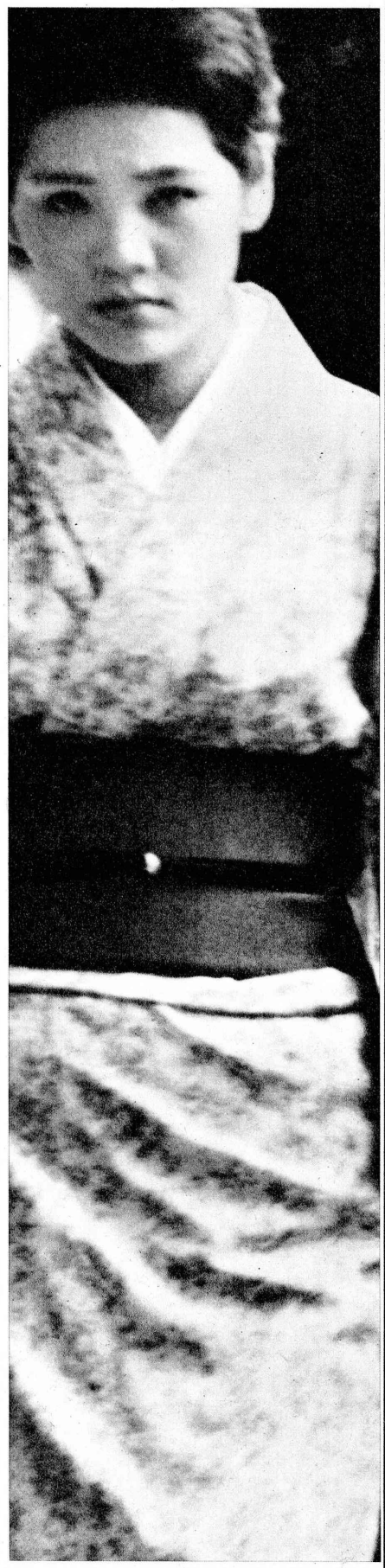
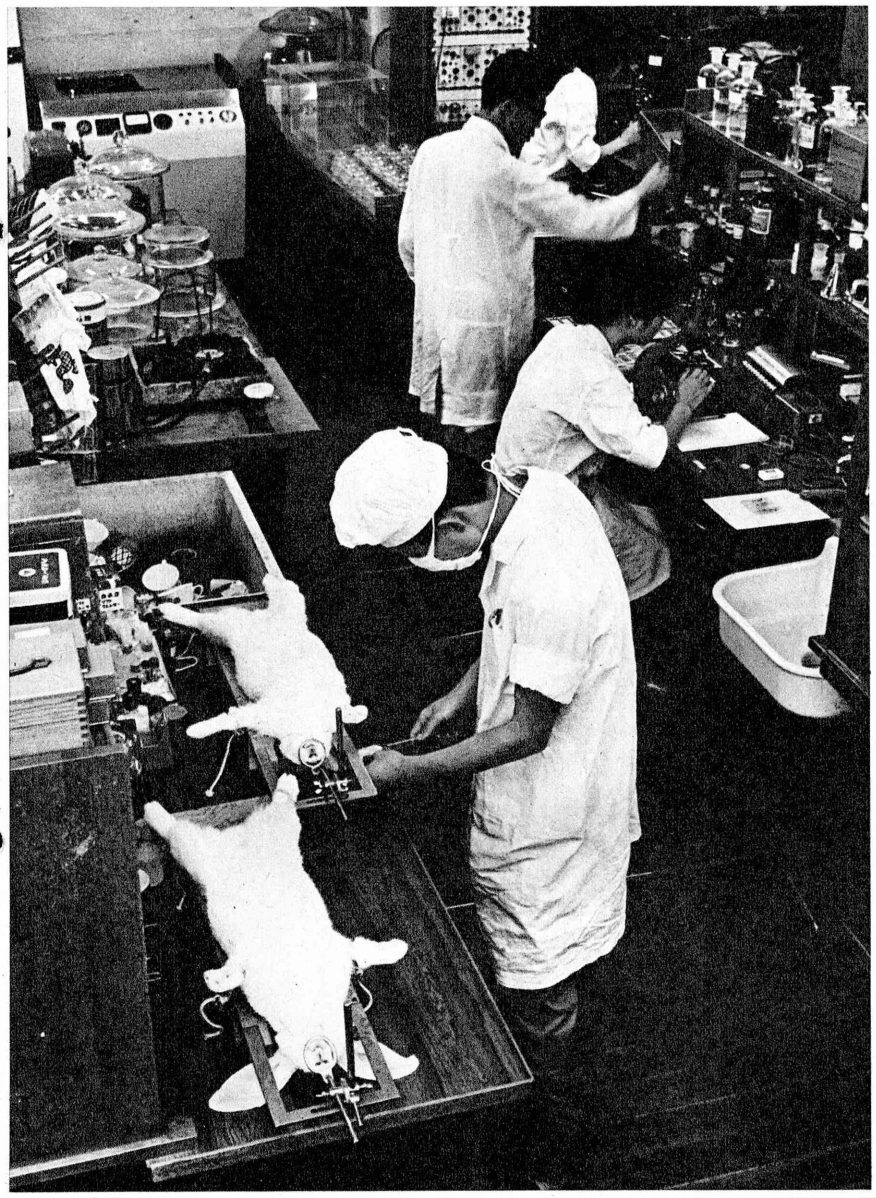




Left: The research lab where cosmetics are tested for possible toxic effects. This lab was first opened in 1900, three years after the synthetic manufacture of cosmetics began in Japan. Below, top: Japan's foremost perfume blender at work. He has blended almost all perfumes now sold by Shiseido, Japan's leading perfume maker. Below, bottom: Part of Shiseido's plant at Ofuna, near Kamakura.

Harvesting the Sun's Energy With Solar Cells

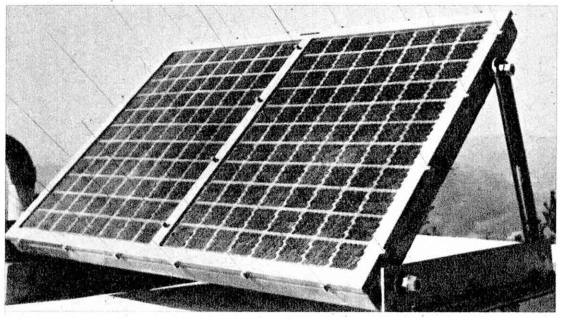
The unmanned lighthouse at Goto, Nagasaki Prefecture, where Hayakawa's solar cells, the largest in the world, are now in use.

Various types of solar cells.

There is no limit to the dreams of those engaged in electronics research. Electronics is already responsible for thousands of improvements for all aspects of society. One of the outstanding contributions electronics has made is the solar cell, an invention which has begun to play a role vastly greater than its size, by achieving an age-old dream, harvesting the energy of the sun.

Solar cells are being used to convert solar energy to power for artificial satellites and rockets. Daily, in clocks, radios, teletype equipment, computers, light buoys, unmanned radio and television relay stations and many other places, solar cells are at work. These cells can transfer about fifteen per cent of the light received into energy without any other power source. Requiring virtually no upkeep and being light and small and therefore easy to handle, plus having a long life—ten years—solar cells have been readily put to work in many industries.

The cost of solar cells has been reduced by half of what it was two years ago, but the cost is, at the present time, still too high to permit extensive applications in consumer products such as household electric ap-

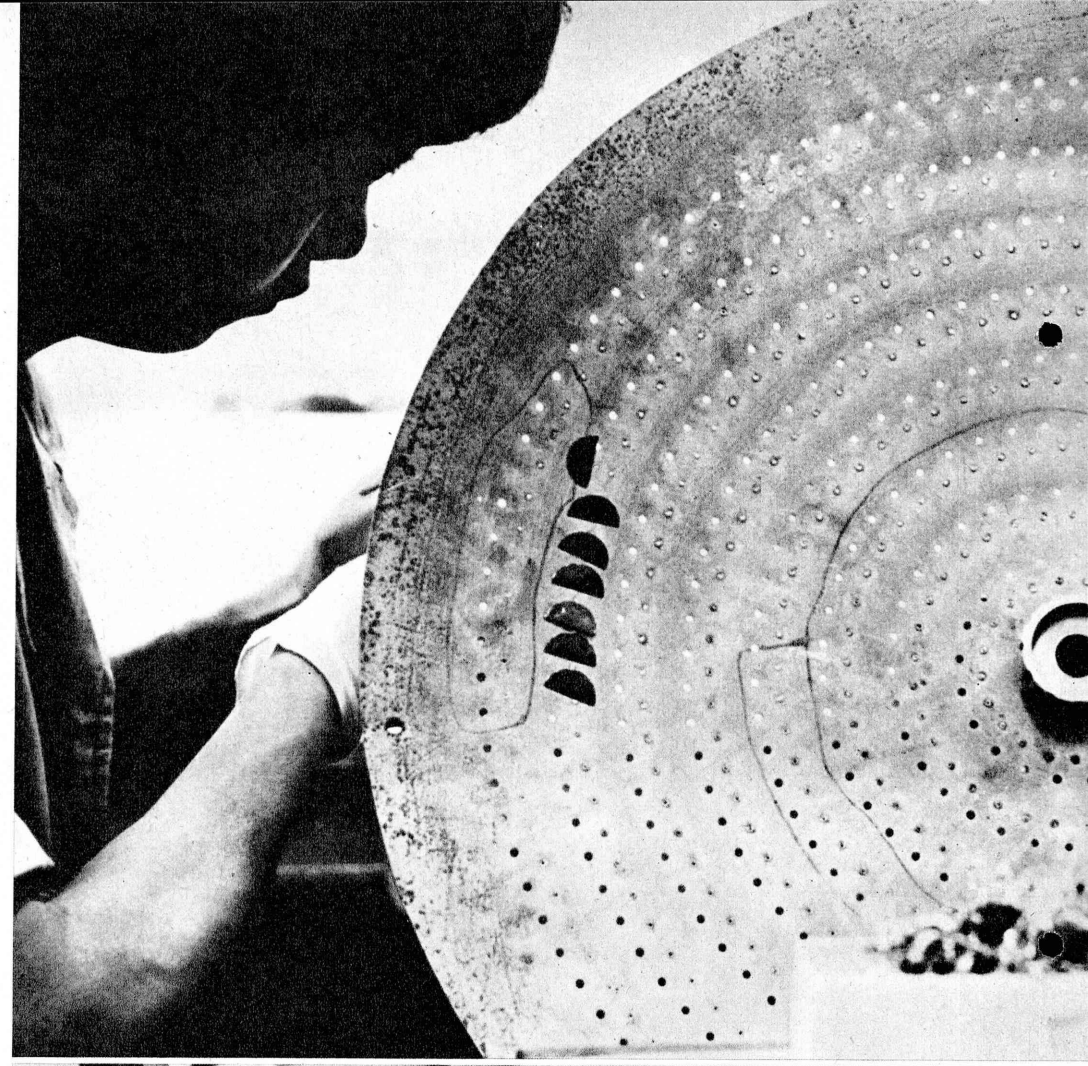


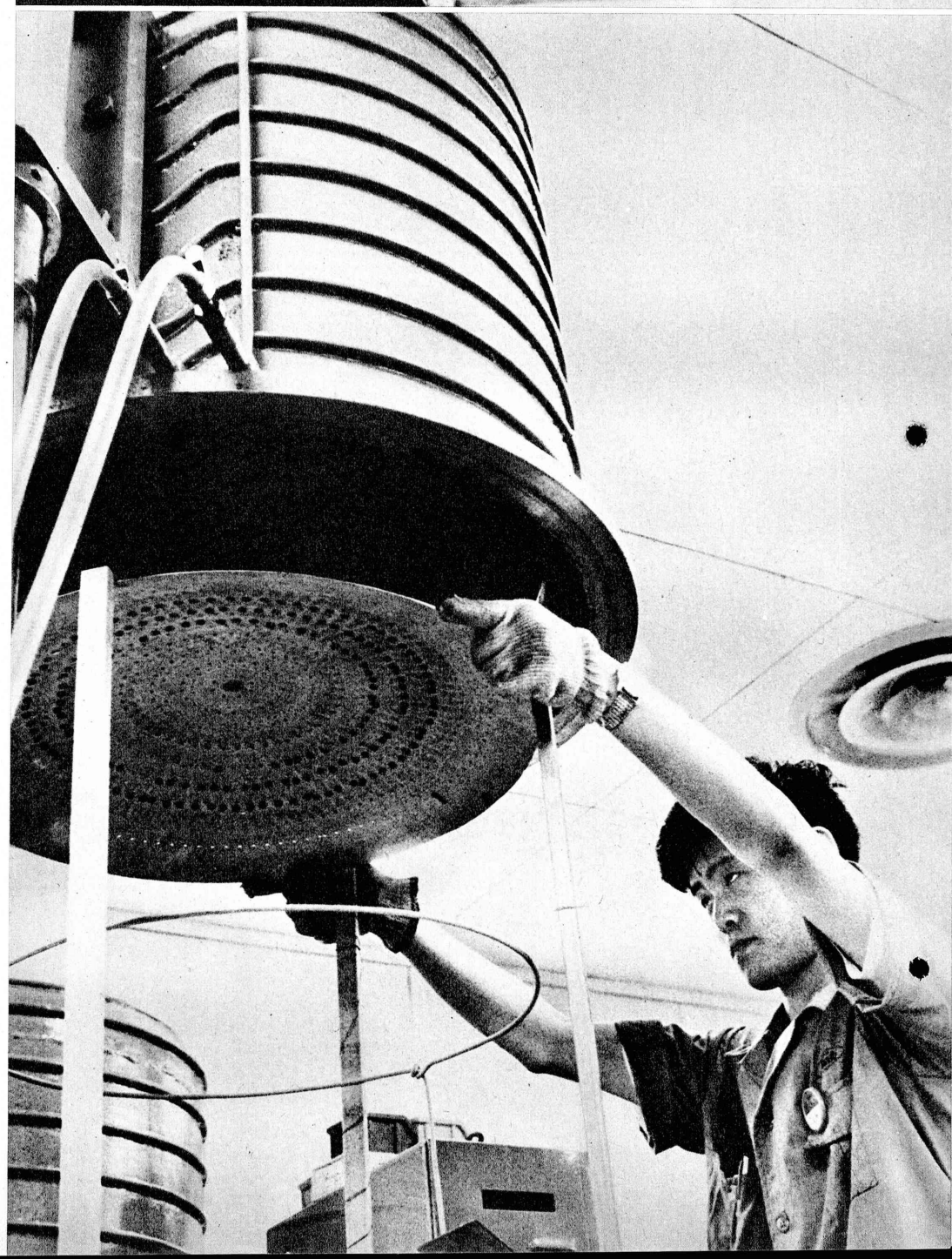
The 64 watt, 16.8 volt solar cell installed at the Matsumoto VHF Relay Station, Nagano Prefecture.

pliances. A two-unit cell about three-quarters of an inch in diameter costs almost $30; the cost per watt is about $85. Mass production is expected to reduce this cost appreciably in the near future.

Countries where solar cell research and development is now being carried out are Japan, the United States, and the Soviet Union. In the United States and the Soviet Union, particular emphasis has been placed on developing solar cells for scientific and military purposes. Japanese efforts have been concentrated on solar cells for industrial use. The firms which are the principal manufacturers of solar cells in Japan are the Hayakawa Electric Company, the Nippon Electric Company and the Fuji Tsushinki Company.

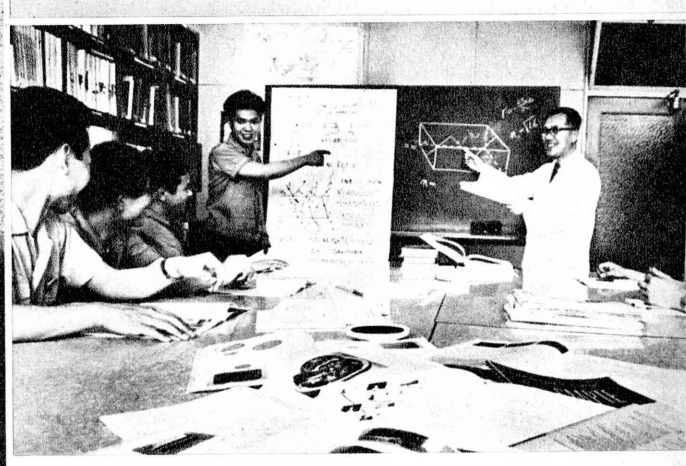
Production in Japan last year was worth $555,000. Sixty per cent of production was accounted for by Hayakawa, which is the largest producer of solar cells in Japan. This firm's successful efforts are based on extensive research programs for solar cells and thermal elements and extensive experience gained in the manufacture of television sets, radios, air conditioners and refrigerators, sold throughout the world under the firm's brand name, Sharp, astutely directed by company president Tokuji Hayakawa, an energetic idea man and executive. One of the first applications of the solar cell in a way of direct benefit to consumers has been the joint development of a solar clock by Hayakawa and the K. Hattori Company, makers of Seiko watches. This was placed on the market late last year. Another recent accomplishment is Hayakawa's development and installation of large cells, the largest with an output of 180 watts, the world's largest, in lighthouses. Eight have been delivered to the Maritime Safety Agency and eighteen are on order for the Transportation Ministry.





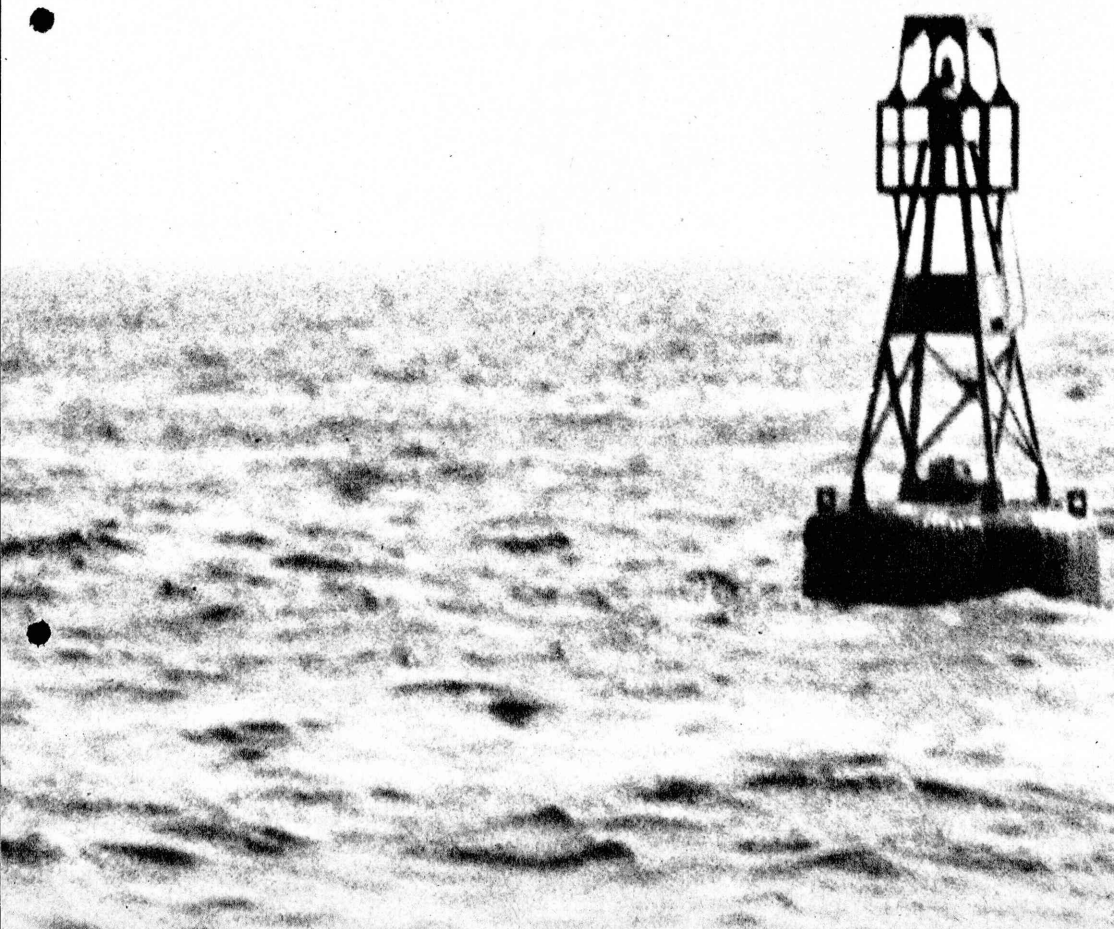
Above: Solar cells being applied to the disc which will be its "coating," equal to that of an optical lens, to increase efficiency.
Below: The cells, having been applied to the disc, are then bonded to it in the device shown.

Left: A research associate in Hayakawa's labs. Right, top: Voluble Tokuji Hayakawa at a board meeting. Bottom: Theoretical seminar in action.



Above: Solar cells rated at 10.8 watts, 16.8 volts, the power source for rain gauge testing equipment installed at Hitotsuse Dam, Kyushu. Below: Installation of solar cells into a fog densitometer.

Millenia ago, men looked to the sun not only as a source of heat and light but also as an object of worship. Even when shining brightly it was shrouded in mystery. Through rites, incantations and sacrifices primitive man sought to breach the great gap between the powerful sun and themselves. With the aid of centuries of scientific progress, man is looking to the sun once again. Experimentation has replaced rites, logarithms and languages made specifically for computers have replaced incantations. And man has begun to put the power of the sun to work in ways undreamed of in the past.

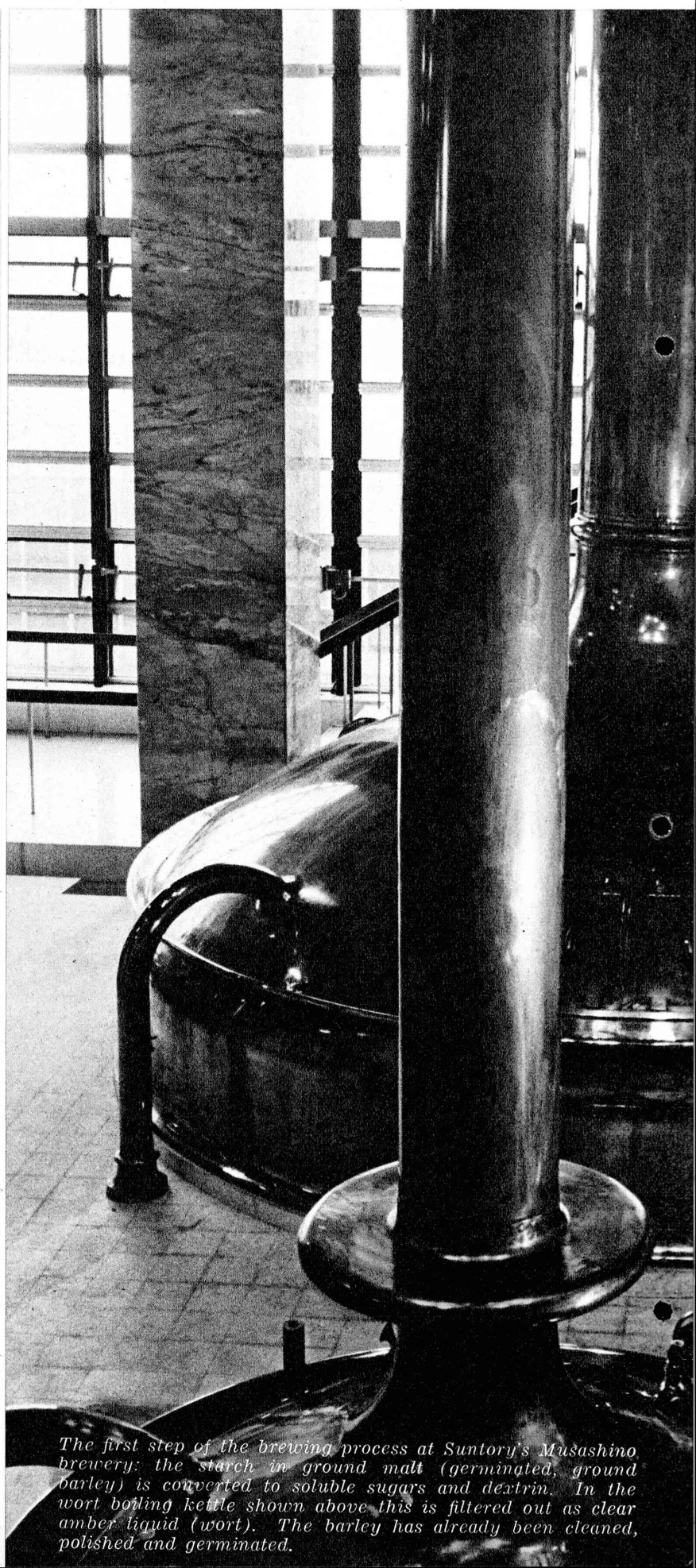


Above: Installation of solar cells to power the beacon of a buoy. Below: The buoy in position in Yokohama harbor.

Kampai!
Japan Toasts With BEER

With the start of really hot weather in July, the beer season in Japan begins in earnest. Breweries step up production in anticipation and compete fiercely to expand sales. Advertisements and commercials extolling the amber liquid increase in direct proportion, it seems, to rising temperatures. Shipments are seen stacked up at liquor and grocery stores. Beer halls and beer gardens become packed with white-shirted office workers who slake their thirst and ease their frayed nerves before heading home. Beer flows like water, and sells like proverbial hotcakes as it lubricates and cools an overheated society, while at home there is certain to be beer waiting

Barley is native to Japan but for brewing beer German barley was imported and has since been improved by Japanese plant breeders.



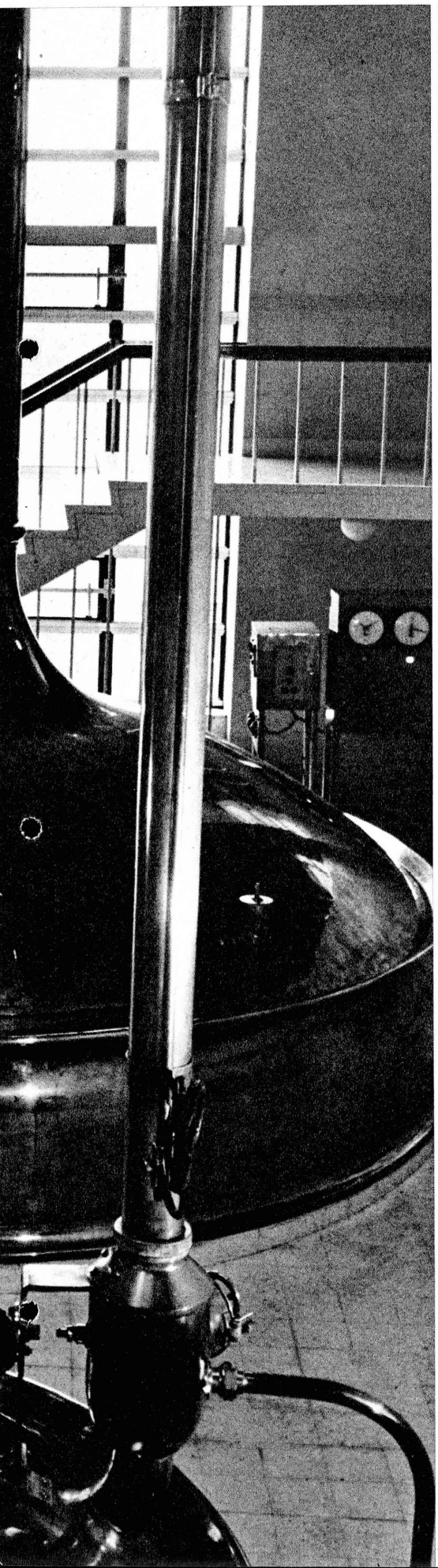
The first step of the brewing process at Suntory's Musashino brewery: the starch in ground malt (germinated, ground barley) is converted to soluble sugars and dextrin. In the wort boiling kettle shown above this is filtered out as clear amber liquid (wort). The barley has already been cleaned, polished and germinated.

in the refrigerator.

Japan today is one of the leading producers —and consumers—of beer. Further, Japanese beer is top quality—on a par with leading European and American beers. While acting as a "lubricant" for businessmen and workers, beer is a business and industry in itself, with daily stock quotations which are watched as closely as are those of many other leading firms. The beer industry is nearly one hundred years old in Japan, but beer has become popular only in the past decade and much of the growth of the beer brewing industry has been in this decade.

When Japan opened its door to foreign commerce and culture, with the beginning of the Meiji Period, foreigners began to come to Japan to do business, work for the Government or the governments of foreign countries and to teach. Through these people, and also through Japanese who were sent abroad on official business or to study, the Japanese learned of this refreshing drink.

In the early part of the Meiji Period, beer was produced in Japan for the first time. It was sold to foreigners (mostly in Yokohama and Tokyo) and to those Japanese men who had acquired a taste for the beverage. The first man to brew beer was an American, W. Copeland, who established the Spring Valley



Hops flower in June and July and are harvested in mid-August.

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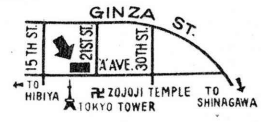

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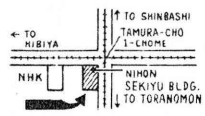

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Drinkers' Choice: Of thirty-nine bottles, four cans.

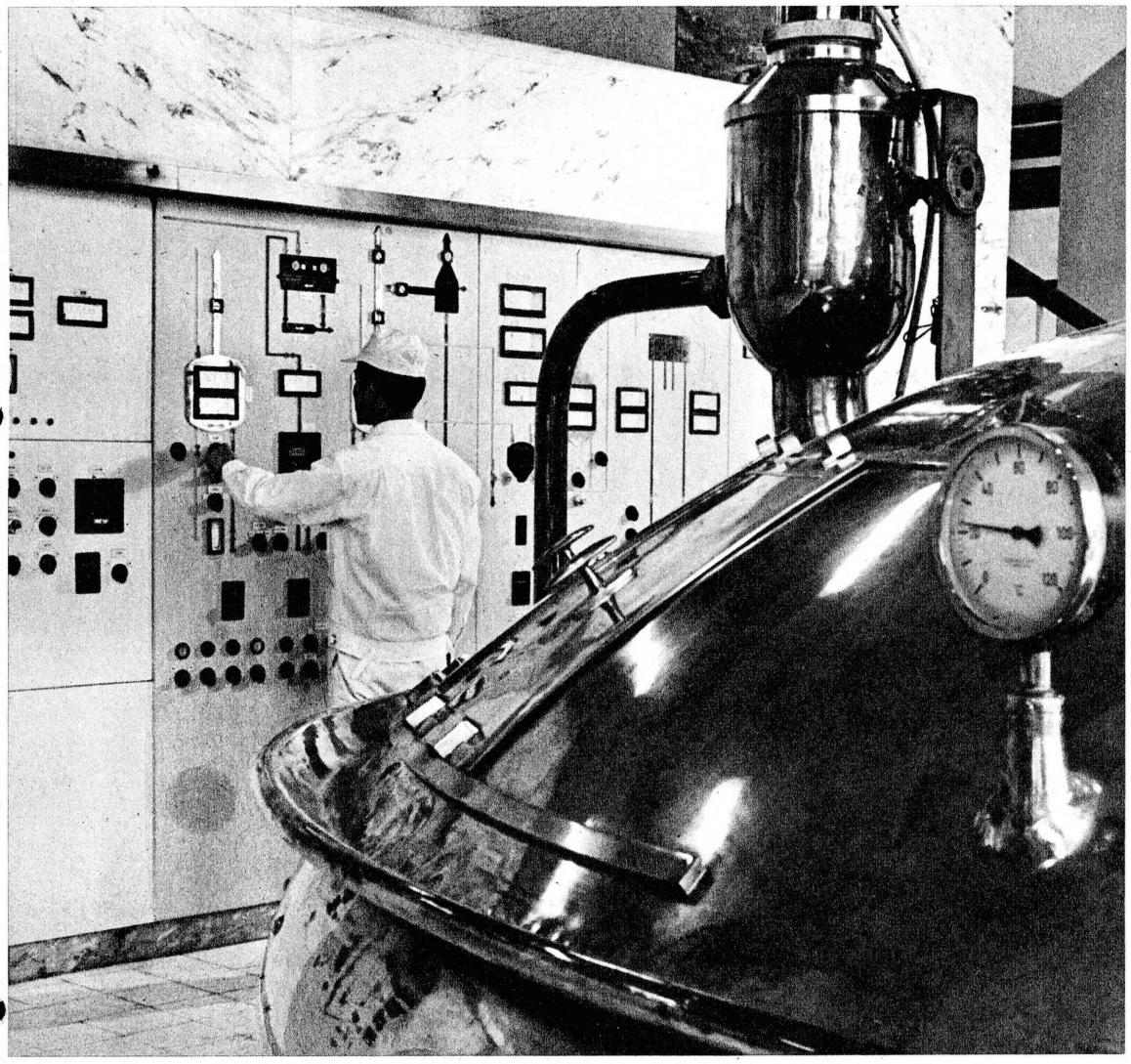
Ten stories above downtown Tokyo: one of the dozens of roof-top beer gardens in Tokyo.

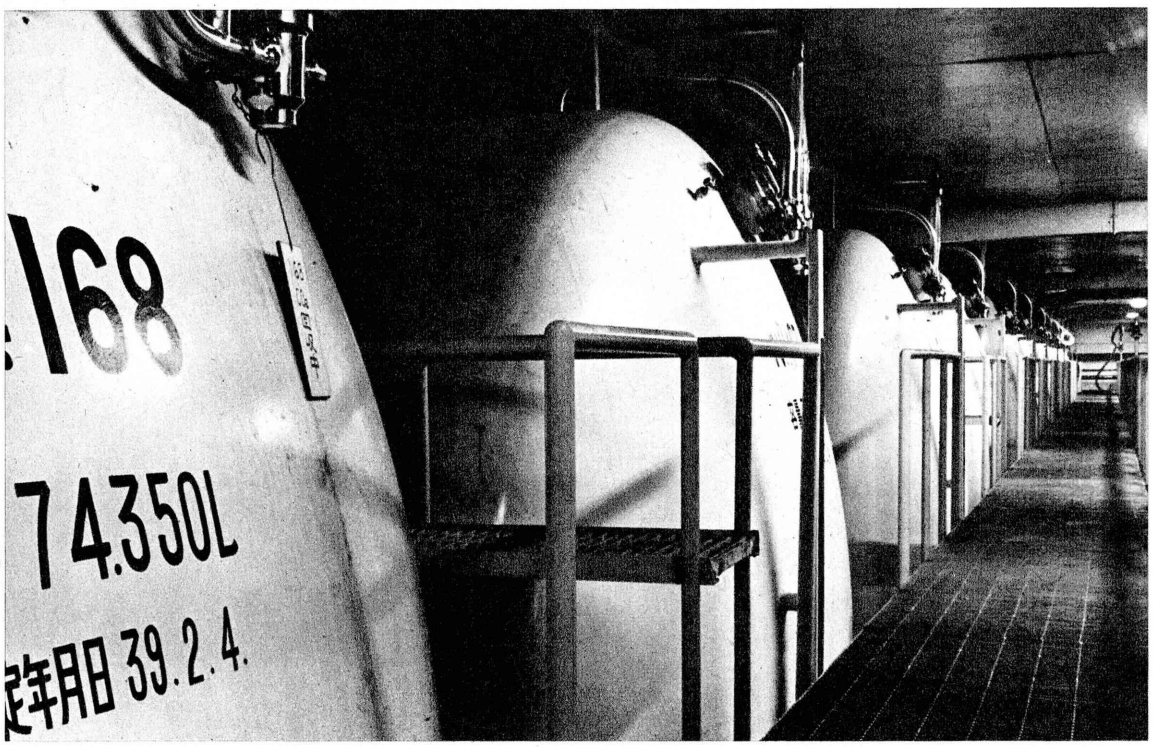
Brewery in Yokohama in 1870. The brewery continued to produce beer for 15 years, not only for domestic production but also for export to Shanghai, Saigon and other Asian cities. Management of the brewery was later taken over by a predecessor of the present Kirin Brewery Company.

Meanwhile, in 1876, six years after Copeland built the first brewery, the Japanese Government established a state-operated brewery in Sapporo, Hokkaido, and initiated the brewing of beer with domestically-grown hops and barley.

Until the Meiji Restoration, Hokkaido had been considered a barren and worthless island, but the Meiji Government decided to promote its development and enlisted the services of an American to plan Sapporo, the capital, which is now the island's chief city. American agricultural experts were engaged to assist in the development of Hokkaido. One was Thomas Antisell, who, on seeing wild hops growing in profusion on Hokkaido's plains, urged the Government to cultivate the plant.

Barley seed was imported and sown on newly-cleared land. The harvest proved exceptionally good. With a good supply of barley and plentiful hops, coupled with a cool climate favorable to the brewing of beer, Sapporo was on its way to becoming the center of the beer brewing industry in Japan. The Japanese





Hops are boiled with wort to impart flavor (top photo). The hops are then removed from the wort, which is then centrifuged and cooled. Yeast is then added and fermentation carried out. Aging of the beer follows, in tanks (bottom photo) kept at near-freezing temperatures for two months. Carbon dioxide generated during this time is absorbed by the beer, adding flavor.

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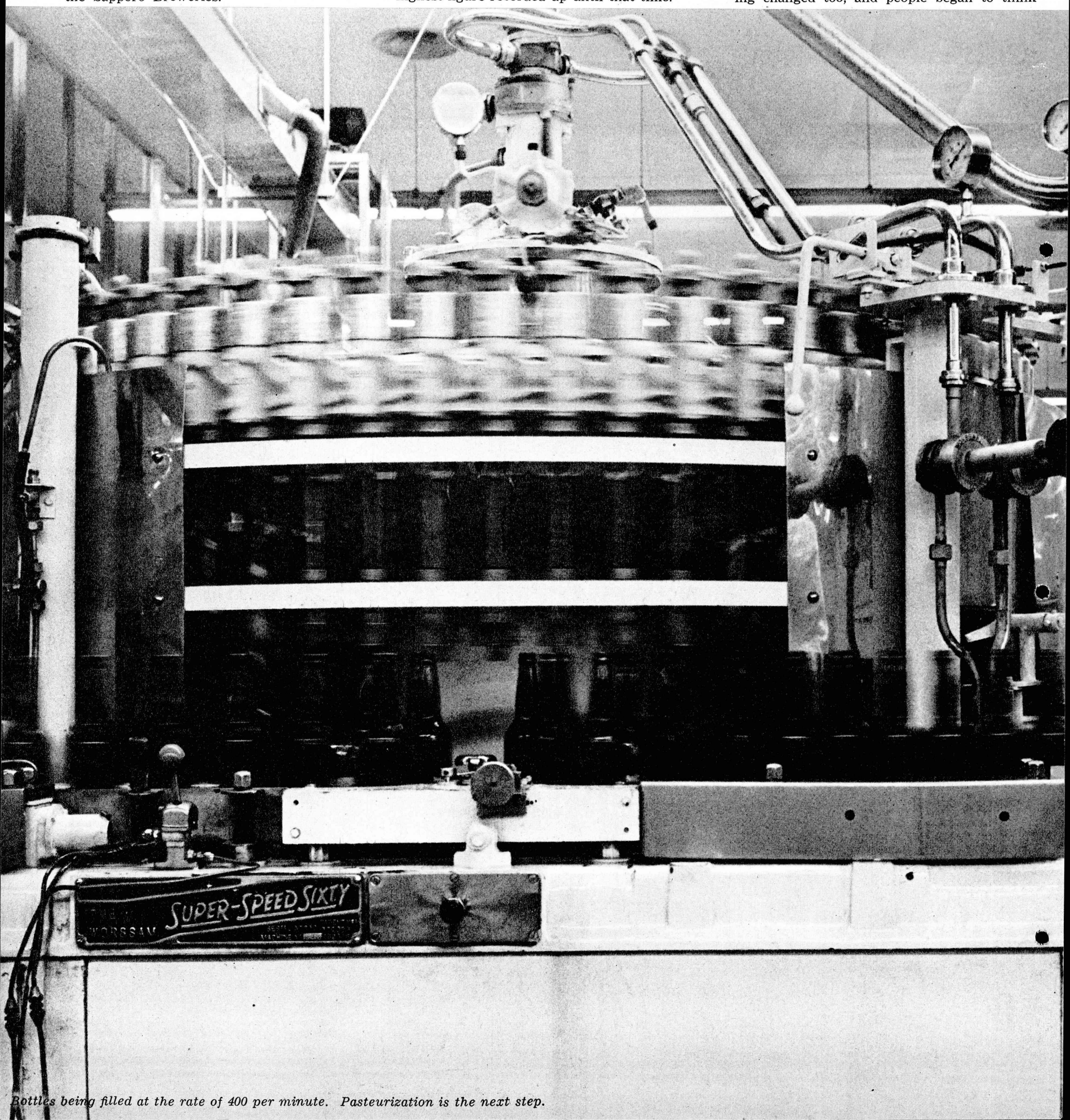
Government employed one Seibei Nakagawa, who had just returned from Germany, where he had studied beer brewing techniques, and established a brewery in Sapporo. Then, only eight years after the Meiji Restoration, in 1876, the first brewery built and operated by Japanese, using domestically-grown hops and barley, started operations.

Sapporo-brewed beer was placed on sale in Tokyo the following year, and advertisements were placed in newspapers. Sales were not brisk, however, until Emperor Meiji visited Sapporo in 1881 and paid a visit to the brewery. The brewery was later transferred to private ownership: this was the beginning of the Sapporo Breweries.

During the 1890's a large number of beer companies were formed in Tokyo, Yokohama and Osaka. Due to the prosperity engendered by the Sino-Japanese War in 1894–95, all enjoyed good business. In 1899 another milestone was passed when Japan's first beer hall was opened, in Tokyo's Ginza. In 1901 a beer tax was imposed for the first time and competition had become intensified. The smaller brewers, one by one, went out of business. Only those who could produce high-quality beer, and do so economically, survived. Despite the depression and temporary setbacks, the beer industry continued expanding. Production in 1939, 310,000 kiloliters, was the highest figure recorded up until that time.

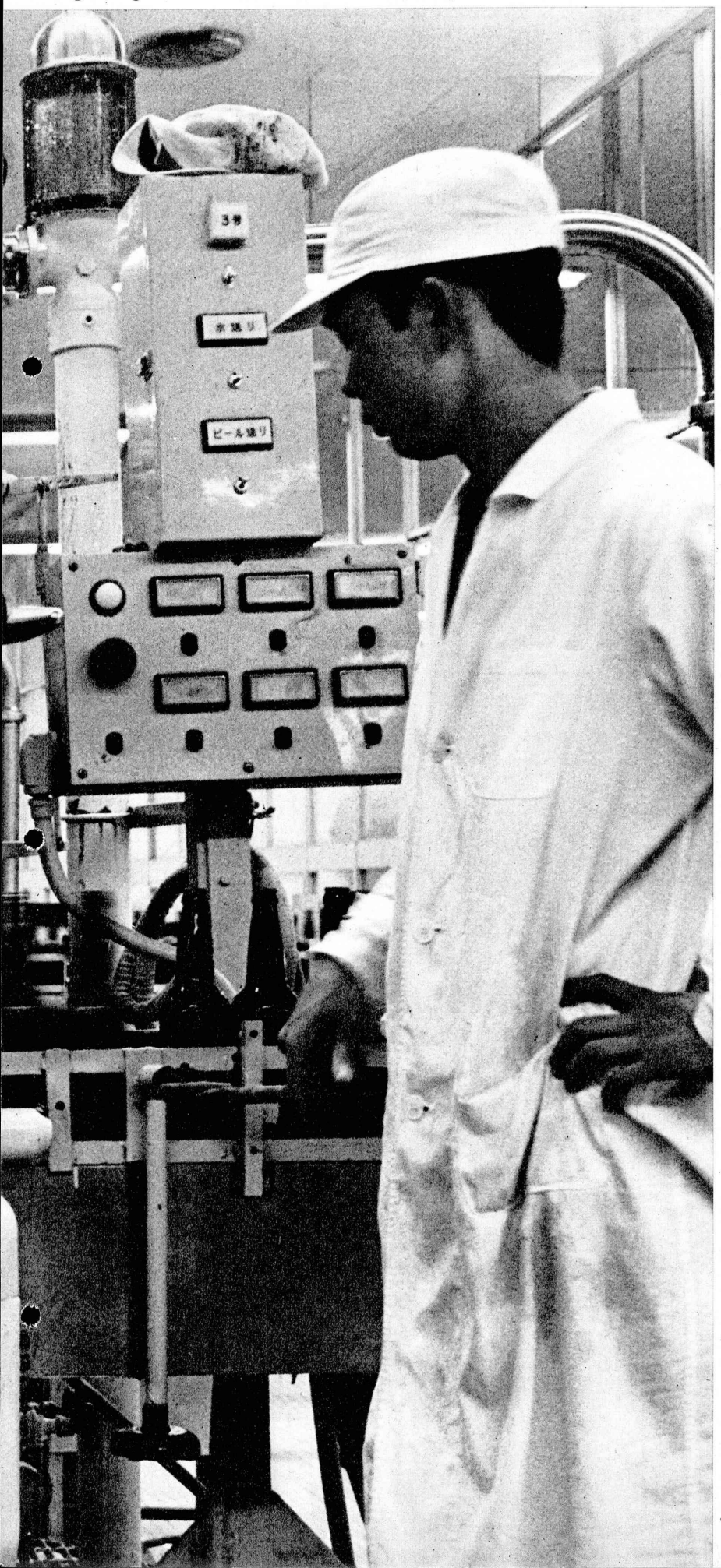
Before the war, beer production had been increasing annually, but was no match for Japanese sake. Even in 1939, when beer production hit its peak, it was less than one-half the production of sake. In many ways, sake, with a history of several centuries, was indispensable to the Japanese people. Unless a drastic change in the patterns of living were to come about, it was considered impossible for any liquor or beverage to replace sake as the favorite Japanese drink. The postwar years, however, involved such a change. People began to eat more bread, meat and dairy products. They began to wear Western-style clothing more than before. Patterns of thinking changed too, and people began to think



Bottles being filled at the rate of 400 per minute. Pasteurization is the next step.

about beer more—and drink more beer. In the 1950's the Japanese economy recovered from wartime devastation and began to surpass prewar levels. The boom was called "Jimmu keiki" by the Japanese—the biggest boom since Emperor Jimmu, the first emperor. Business began to sparkle like beer, and the beer business was no exception. Consumption of sake and whisky was rising too, but consumption of beer rose faster. In 1959 the production of beer exceeded that of sake. The record: 750,000 kiloliters of beer, 680,000 kiloliters of sake. The brewers' cups began to run over.

Beer consumption became one index of rising living standards and the taste of the Japanese people for more and better products. Increased sales of electric refrigerators promoted beer-drinking at home and increased sales of gas and oil heaters extended the season for enjoying a glass of brew at home. Production was increased, as was advertising and promotion campaigns. In order to boost sales, the breweries concocted and implemented ideas like these: a giant two-liter (over two U.S. quarts) bottle of draft beer, a tiny 334 milliliter (about ¾ of a pint) bottle of draft beer, and cans and bottles which could be quickly and easily opened with one hand.



Packing, the last step before shipment

Beer Halls and Beer Gardens

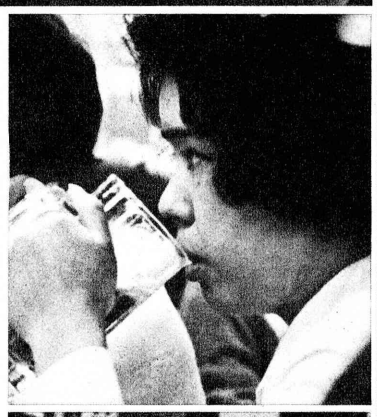
The most typical means of sales promotion are the many beer halls and beer gardens to be found at amusement centers, entertainment districts, the roofs of department stores, hotels and even office buildings. The relaxed atmosphere there attracts crowds of office workers at the end of the business day. Among the customers, three or four out of ten are likely to be women. This is quite different from prewar conditions, when women were rarely seen in beer halls, as it was considered improper for a woman to drink beer. All that has changed, however, and beer drinking has become widely popular among Japanese women.

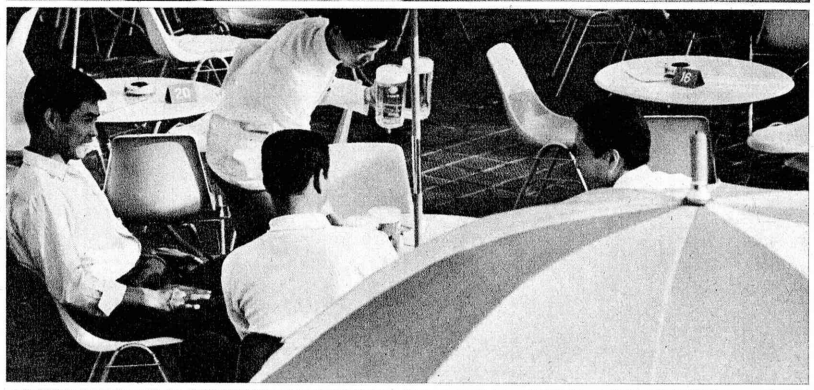
Production Leads Per-capita Consumption

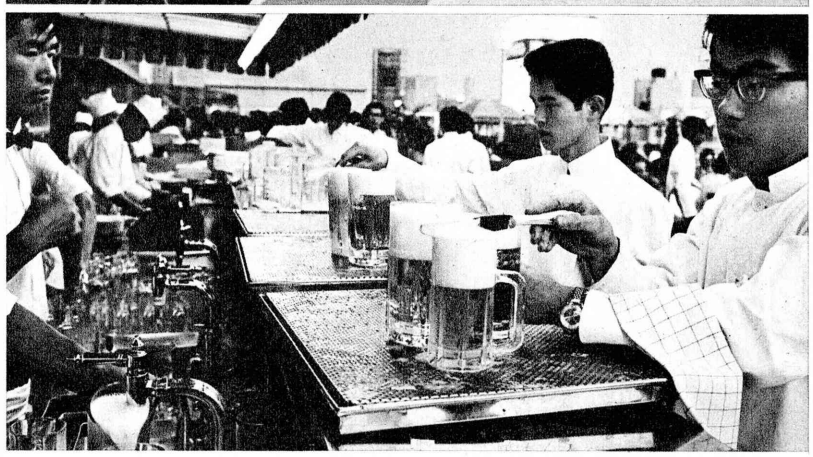
Last year production topped the two million kiloliter mark for the first time. Production thus was fifth or sixth in the world. When this is compared with 1955's figure, which was slightly over 400,000 kiloliters, one can appreciate how the beer industry has grown. Yet, due to the continuing demand for sake, per-capita beer consumption is relatively low: about twenty liters per person per year, which is about twentieth in the world. Per-capita consumption cannot be expected to become as high as in Germany or Belgium, but consumption is increasing, and Japanese brewers may hopefully look at figures for France, where wine occupies a position comparable to sake in Japan but per-capita beer consumption is twice that of Japan.

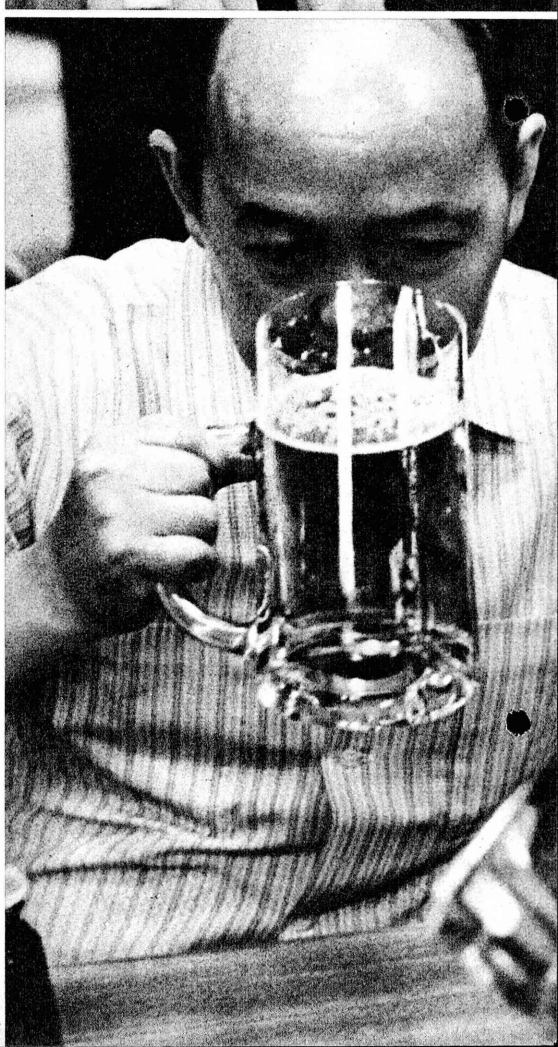
The Five Firms and Four Beers

There are five major breweries in Japan today: Kirin, Asahi, Sapporo, Takara and Suntory. According to the Japan Beer Association, the Kirin Brewery Company ranked second in the world in sales, second to Anheuser-Busch of the United States. Kirin's sales volume was about the same as that of Schlitz, also of the United States. Asahi and Sapporo rank ninth and tenth in the world in volume of beer sales.









At the twenty-one breweries of the five companies four types of beer are produced: lager, draft, stout and black. Lager and draft beer are consumed in far greater quantities than stout and black, and have a distinctive taste which is savored in Japanese homes, restaurants, bars, and beer gardens. Savored by experts too—Suntory Beer won gold medals two years in a row, 1964 and 1965, at ICSP International Beer Contests in Brussels. Although the number of breweries in Japan is not large, the size of the average brewery is considerably larger than the size of an average brewery overseas. There is one brewery which can produce 200,000 kiloliters in one year.

Imports and Exports

The liberalization of the importation of beer in 1961 led to the debut of foreign beer in Japan but foreign brands have not gained more than a small percentage of the market. In 1963, for instance, only 429 kiloliters were imported. Exports, on the other hand, are increasing, despite transportation problems, legal restrictions and customs regulations. Only 7,510 kiloliters of Japanese beer were exported in 1963. Beer for export must meet the requirements of the country of destination with regard to alcoholic content, and therefore Japanese beer enjoyed abroad will differ, very slightly, in taste from Japanese beer enjoyed in Japan.

Beer's Revenue Content

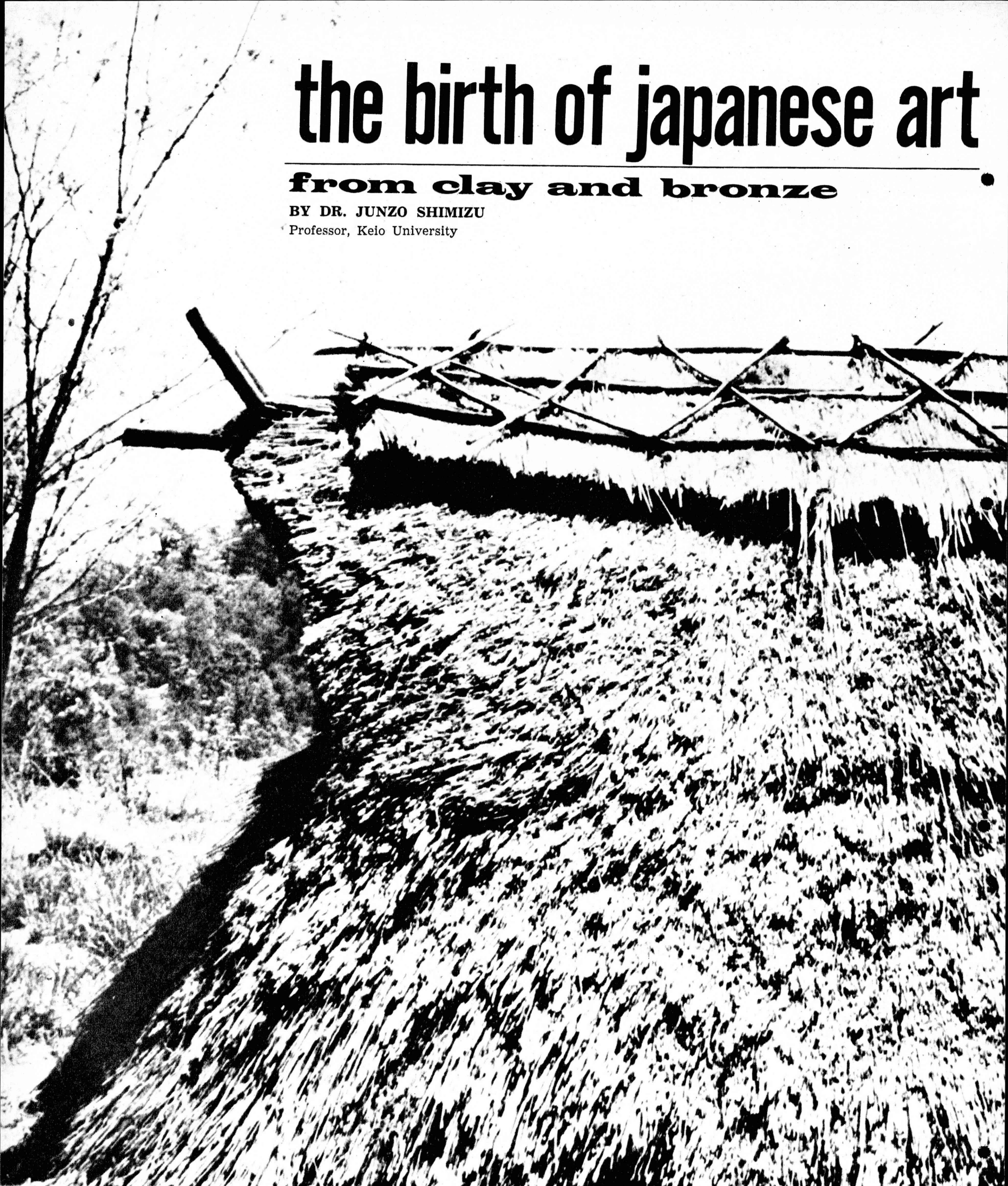
The price of a 633 milliliter (about 1 pint 5 fluid ounces) bottle of the most popular brand is 115 yen (30 cents). Of this, 60 yen, nearly half, is tax. The Government gains an enormous amount of revenue from beer sales. According to total tax revenue estimates for fiscal 1965, revenue from beer sales constitutes 6.6 per cent of the total tax revenue and 56.7 per cent of the entire liquor tax revenue. From this point alone one may see the importance of the beer brewing industry in the economic structure of the nation.

Consumption: the emptying, cooling, lubricating, relaxing process.

the birth of japanese art

from clay and bronze

BY DR. JUNZO SHIMIZU
Professor, Keio University



A reconstructed Jomon pit dwelling. Accommodating an average of five persons, this type of thatched house was used from Jomon times through the Sepulchral Mound period. At first all people lived in this type of dwelling but by the Sepulchral Mounds period class distinctions were evident, and extended to housing styles.

The land is a history book, the top layer its cover. Its pages are as many superimposed periods of history. As pages are turned over, historical and cultural periods are revealed. Below centuries of Buddhist art, one finds—discovers—the beginnings of the Bronze Age, the Neolithic, the Paleolithic. As archeological stratum covers archeological stratum, primitive native art is found to lie under and herald, when viewed in retrospect, the accomplishments which followed the introduction of Buddhism and Chinese culture.

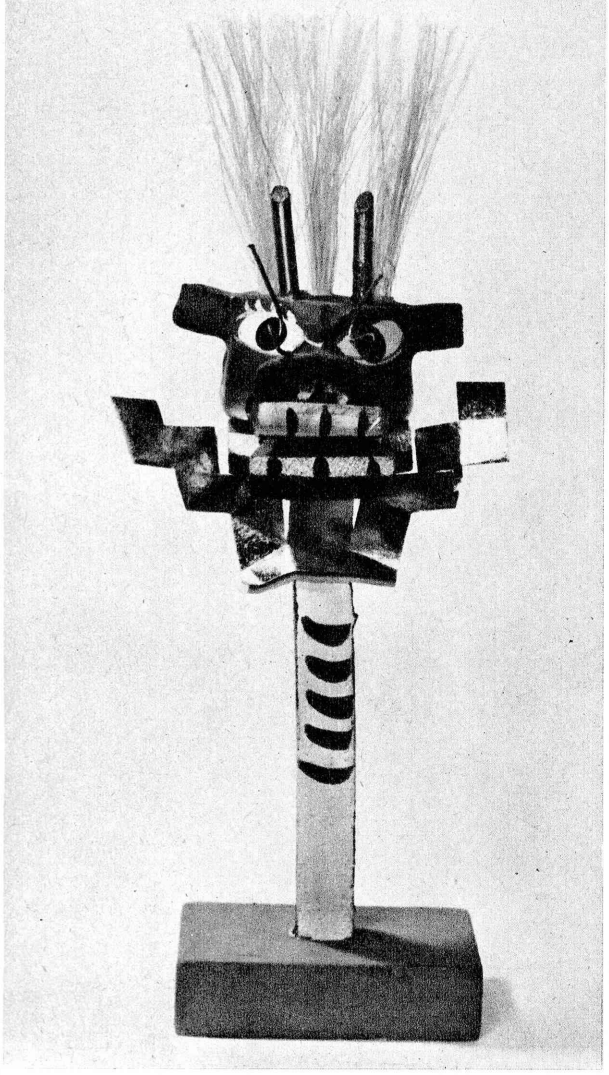
It has been confirmed that Japan had a Paleolithic Age, but there is no evidence of Paleolithic art. There are only stone implements, no magnificent cave art such as at Alta Mira, no Venus of Willendorf. It is to the Neolithic that we must look for the birth of Japanese art, and the deepest Neolithic layer is that of Jomon (cord-pattern) Culture.

Jomon Culture

During Jomon times, that is, from 7–8,000 to 3,000 years ago, it is believed that agriculture was not practiced. It has not been definitely established if men had domesticated animals at that time. Communities which lived near the sea obtained food by fishing and gathering shellfish; those living in the mountains hunted small game and gathered berries, fruits, edible roots and nuts. People lived in pit dwellings —houses with floors about two feet below the surface of the adjacent ground. Four or more upright posts were used to support beams and a ridge pole, all of which was tied together and covered with bark, leaves and earth. In most primitive societies, pottery was made by women and it is felt that this was probably also the case in Jomon society. Further, it is likely that there was one potter in each household.

It is now known that Jomon culture is considerably older than Neolithic cultures of other countries. In the analysis of Jomon culture, and of Jomon art, five chronological periods are distinguished. Articles from the

SPECIAL ABILITY



Hand-carved Japanese "Dragon God"

It takes special ability to cope with the maze of banking rules and regulations, different for each country. Sanwa Bank has trained personnel at strategically located branches throughout Japan (195 of them) and in key banking centers overseas.
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first period indicate some carrying-over of Mesolithic tradition but the crudeness of their workmanship and patterns prevents us from considering them as works of art. The first Jomon art appears in the middle period.

There is no clear evidence that Jomon culture was influenced by either continental or Pacific cultures. Long before Buddhism, Jomon culture produced Japan's first art.

Development and Nature of Jomon Art

The origins of Jomon art may be seen in the second period. Pottery produced at that stage of the evolution of Jomon culture has patterns created by cord impression, made by pressing cord into the still-soft clay or marking the clay with a cord-wrapped stick, or by pressing a stick or shell into the surface to make imprints.

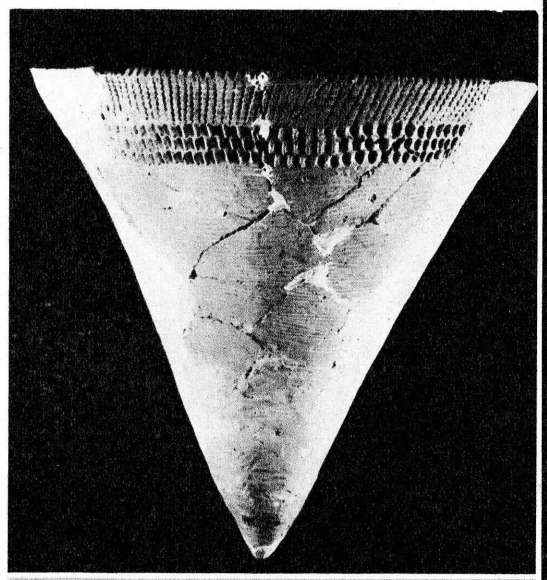
In terms of pattern and form, the development which resulted in the pottery of the middle period can best be described as explosive. Rim decorations, which were first applied in the second period, were no longer merely flat linear patterns, they were bold and sculptural. Refinements were made in the use of cord to impress patterns in the clay, but instead of only making patterns by cord impressions, artists added ribbons of clay to the rims, and sides as well. Inscribed patterns were cut more deeply than before, and these changes in technique, resulting in a sculptural appearance and greater three-dimensionality, make most middle period pottery readily identifiable as such. Patterns used were circular, spiral or triangular. Although simple, they were combined in a more sensitive, aesthetically-aware way than had been done before, producing an over-all harmonious effect. In terms of form, pots of the middle period had broader bases, wider mouths and were shorter than those of the previous period.

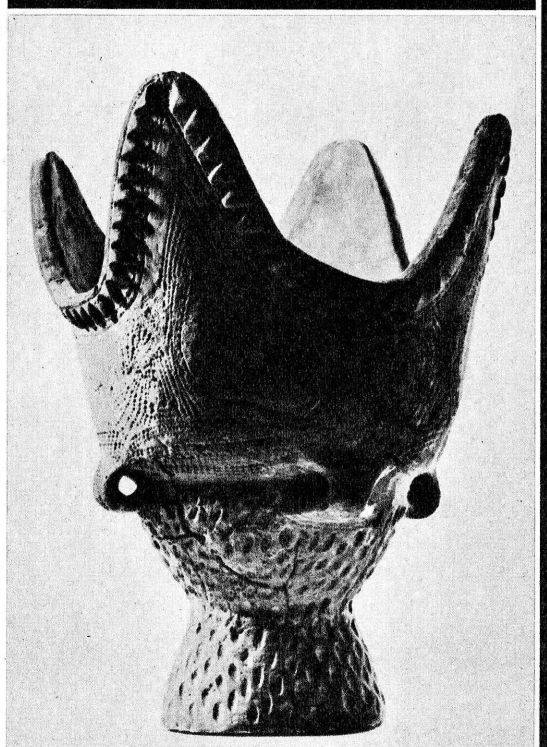
Strength, scale and freedom of expression are the chief characteristics of Jomon pottery, and are best seen in the middle period. No Japanese pottery made since can compare with Jomon pottery in these respects.

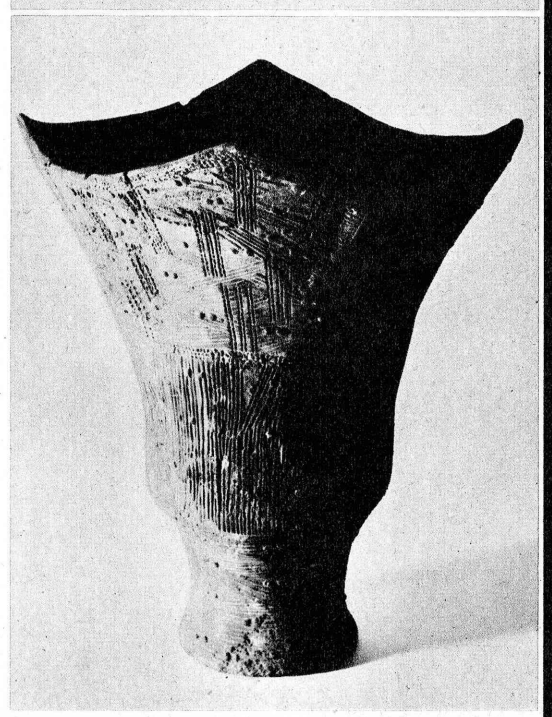
During this period, in addition to the pots, many clay figurines were produced. Many represent female dieties and indicate the importance of fertility-related beliefs among the people.

Although the Jomon Culture was at its height during the middle period, the culture of the fourth and fifth periods was by no means inferior. During the fourth period social conditions were stabler than before and consequently culture was more polished than the culture which it had succeeded. Subtler, relatively elegant elements replaced strong and forceful ones.

Pottery produced in this period was smaller than the pottery of previous periods. Patterns were more elaborate than those of the past, which had been formed by the simple repetition of basic motifs. Broad lines and large-scale decoration also characterizes pottery of the fourth period. Fourth-period figurines of humans show a tendency away from realistic expression and towards the abstract, and were thought to have magical properties influencing harvests and fertility.





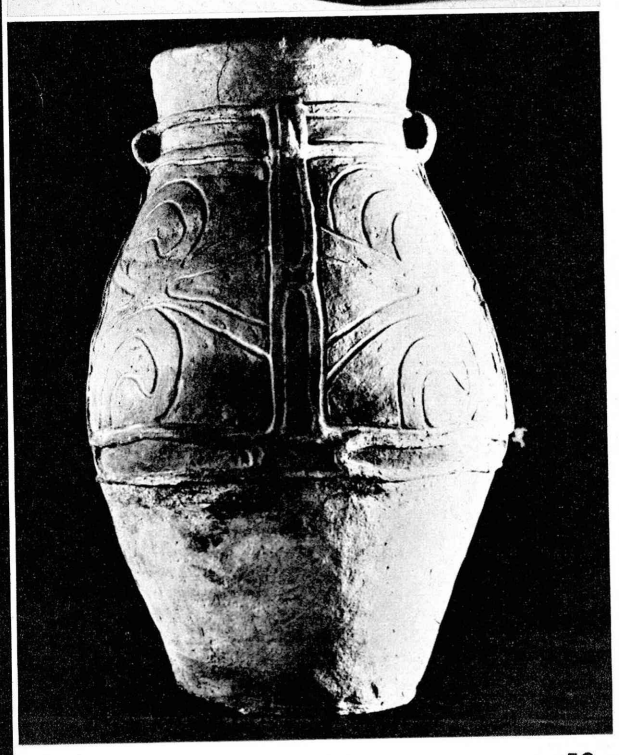


Top: A first-period Jomon pot with rim decoration made by using a shell. Middle and bottom: Second-period Jomon pots. The wave-like rims are characteristic of this period.

Rich and imaginative design and fanciful expression characterize the fifth and last Jomon period. Designs were more elaborate than before. Pottery of this period was smaller than that of the previous period. Indicative of the progress made by the culture of the fifth period, there were technical and utilitarian advances: some pots were painted red using a combination of iron oxide and cinnabar in lacquer, and the distinction between crude pottery used for cooking and eating and elaborate articles used for religious offerings was made for the first time. Outstanding among fifth period pottery is Kamegaoka-style pottery, which are artistically and technically advanced even for fifth-period pottery.

Rich and imaginative design and fanciful expression characterize the fifth and last

Left and below, top: Middle period pots. Of interest is the refined appearance of the one on the left, which still has strong qualities. The pot below, by way of contrast, has more strength and less refinement than the other. Below, bottom: Unlike the raised decorations of the middle period, the whirlpool lines of this pot, typical of the fourth period, are cut below the surface.



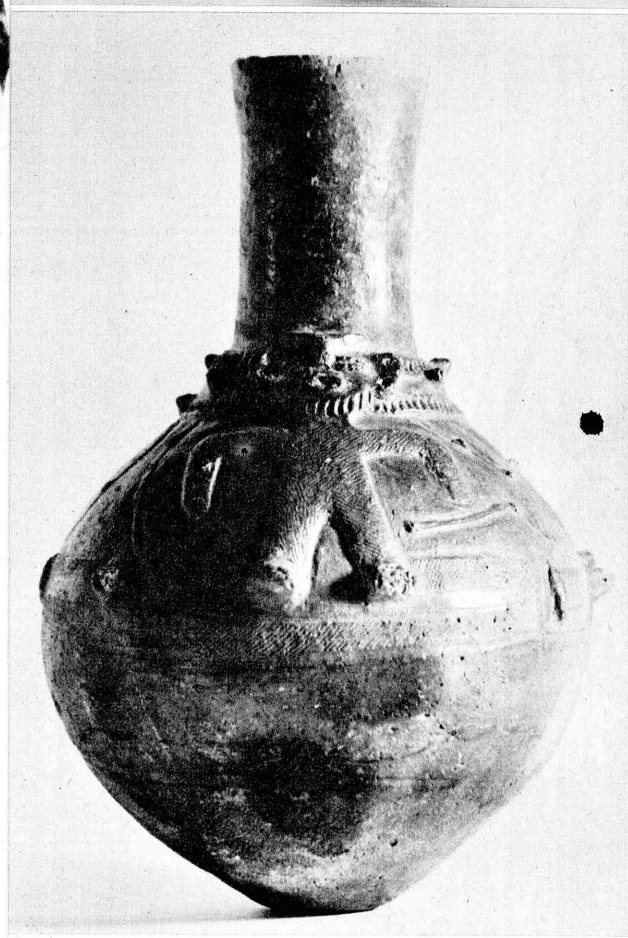
This figurine of the middle Jomon period resembles a cat but is actually a human figure. In later stages of Jomon culture human features were more clearly depicted.

No bronze casting was done before the Yayoi period, but Yayoi men were capable of casting such fine articles as this bell. Drawings in the panels, such as shown here, were the first depictions of animals in Japanese art.

The ornate rim of this pot, probably made to be used as an offering to the gods, typifies the strong and free expression of middle Jomon pottery.

Whereas the fourth period culture flourished in the Kanto area, the area around modern Tokyo, and Northeast Japan, the fifth period reached its apex only in the northern part of Northeast Japan as the use of bronze and iron implements began and the people with these implements began to supplant the Jomon culture.

Changes in Jomon pottery may be ascribed to two factors: advances in technique and social changes which involve changes in living habits, or a combination of the two. The addition of a spout to bowls made in the fourth period may have been due to a combination of the two factors and the appearance of incense burners in the fifth period is likely to have been due to the latter type of influence, as may have been the trend toward broader bottoms. The earliest Jomon pots had pointed bottoms suitable for use over earth floors and as the use of stone floors spread broad-bottomed pottery became preferable. This could not have happened, however, until techniques had advanced enough so that potters could make flat bottoms for their vessels.



Left: A fourth-period mimizuku (horned owl) type figurine. Above, top: A container of the fifth period believed to have been used for offerings of wine for the gods. Above, bottom: A rare fourth period pot noted for its depiction of a human.

Yayoi Culture

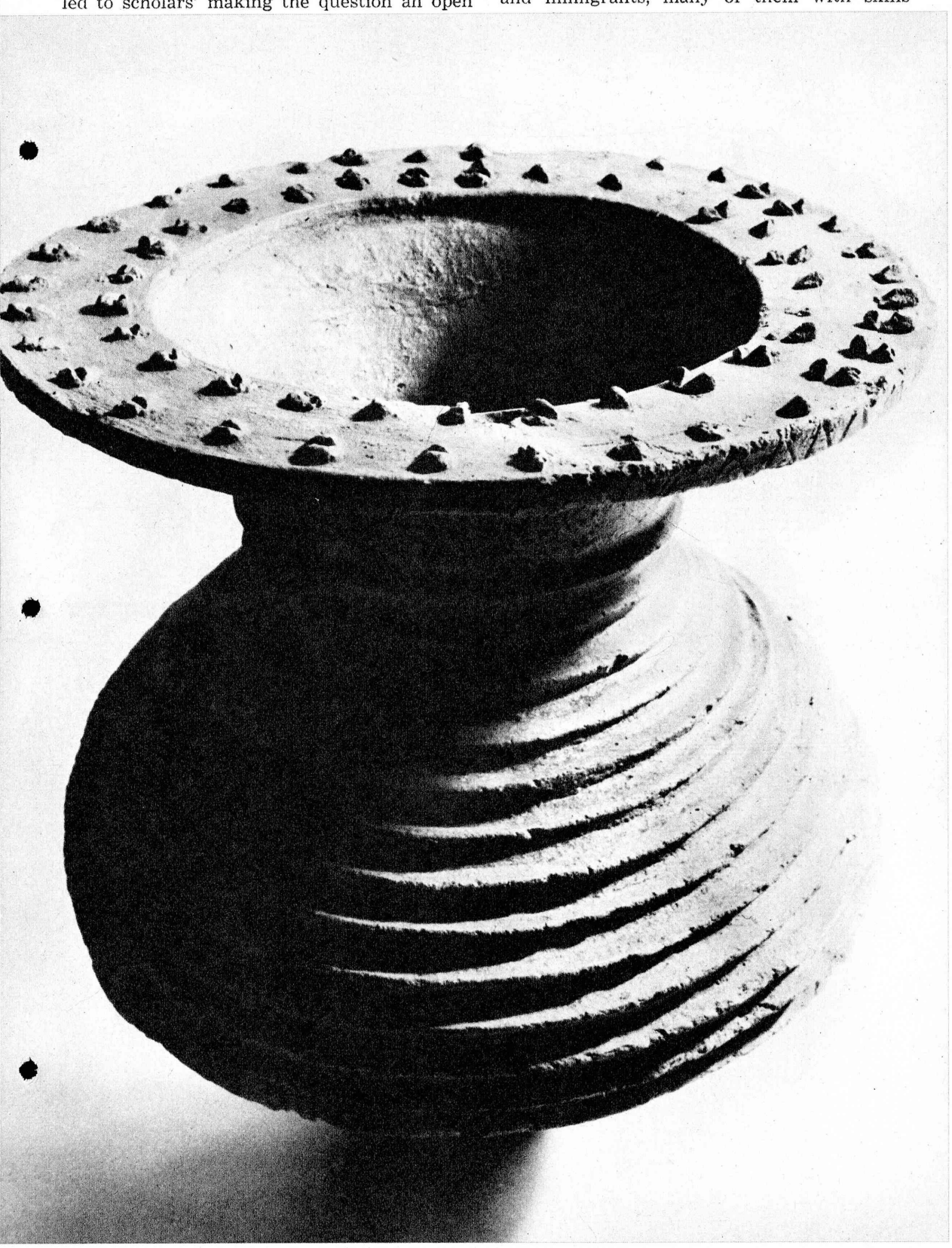
Yayoi Culture was named after the section of Tokyo, Yayoi-machi, where an ancient pot, differing from Jomon pottery, was discovered in 1884. Since then, many excavations and inquiries have been a carried out and a number of sharp differences between the Jomon and Yayoi Cultures have been established. The Yayoi Culture is believed to have begun about 300 B.C. and reached its peak about 300 A.D.

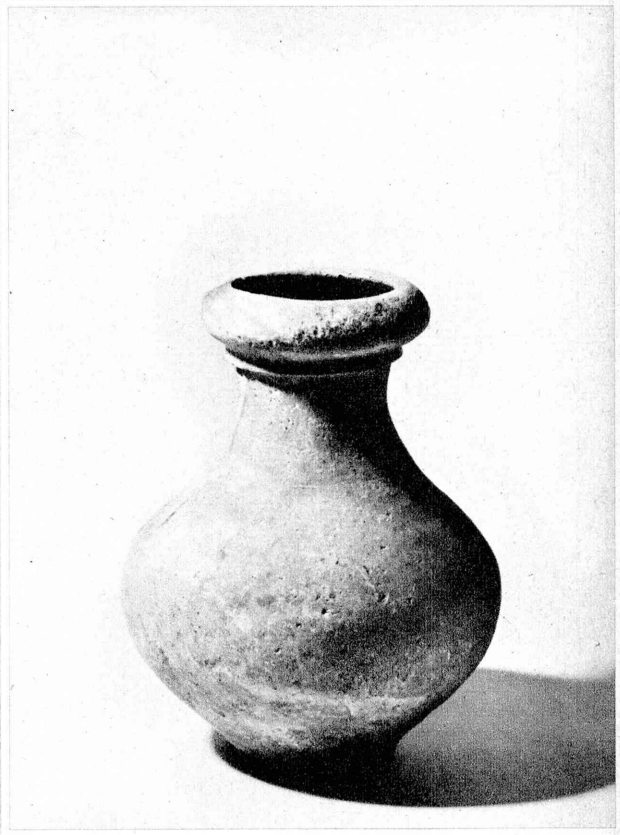
It is known that Yayoi people had bronze and iron implements and were more advanced than, and in many ways different from, the Jomon people, who they drove to the north. Although other racial elements entered into the formation of the Japanese people, including, probably, even Jomon elements, the Yayoi people, who were Mongoloid, are the ancestors of the Japanese people. It was long thought that they came to Japan from the Asian continent and some scholars in the past have considered the question of their origin answered, but, as is true for other aspects of primitive society, advances in research have led to scholars' making the question an open one again. In addition to the ability to make iron and bronze implements, the Yayoi people practiced the wet-paddy method of rice cultivation and their communities were larger and stabler than those of the Jomon. The cultivation of rice favored continued residence by the community at one site, whereas when Jomon communities exhausted the supply of shellfish in the bay adjacent to their settlement, they often moved to another location, along the shore or inland, leaving mounds of shells behind. In the Tokyo area and Northeast Japan, where Jomon culture flourished for a relatively long period of time, both Jomon and Yayoi settlements have been discovered in the same area. In such cases, the Yayoi artifacts are almost invariably found closer to the surface. The Yayoi Culture has less diversity, in terms of geography and chronology, than Jomon Culture; only three periods are distinguished. Another factor making for a greater difference between the two cultures was Yayoi contact with China. During the Yayoi period, metal objects such as weapons and mirrors reached Japan and immigrants, many of them with skills which could be applied to art, crossed the Japan Sea from the Korean peninsula.

In contrast to the mostly black-brown pottery with a heavily-decorated and rough and uncultivated appearance of the Jomon, Yayoi pottery has simpler decoration, primarily linear geometric patterns and, occasionally, incised drawings, and is reddish-brown in color. Yayoi potters used a wheel for much of their work, whereas the Jomon potters made most of theirs by hand. The outstanding characteristic of Yayoi pottery is its simplicity and the striving for beauty in terms of form rather than decoration.

Thus, a difference in terms of refinement may be seen even in the art of prehistoric cultures. This same simplicity arrived at through refinement may be seen again and again in later stages of Japanese art history.

A burial pot. It and the ordinary pot below typify the simplicity of Yayoi pottery.





An early Yayoi pot, its simplicity immediately distinguishing it from Jomon pots.

An excellent representative of late Yayoi pots. The lower portion is dark due to the presence of iron oxide.

Bronze Bells

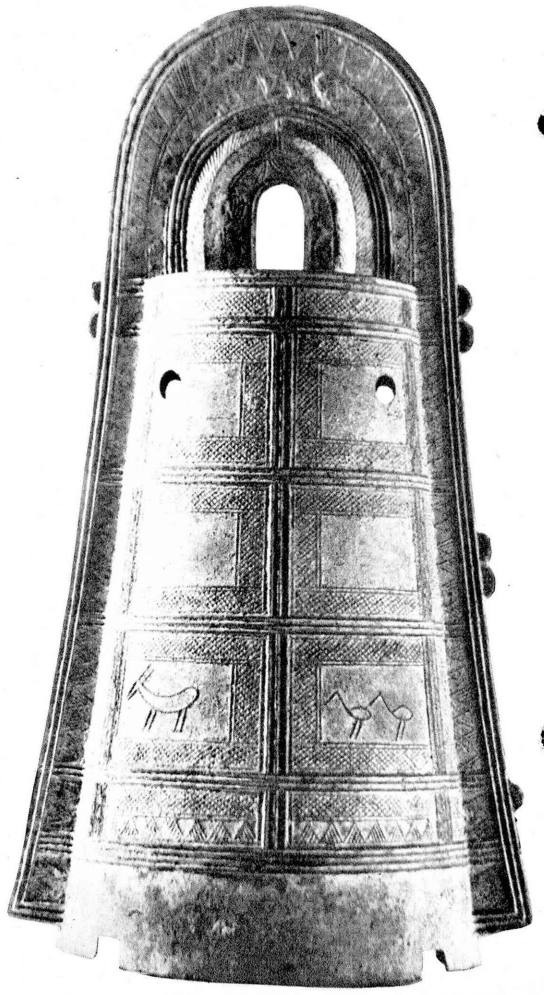
During the Yayoi Period, as has been mentioned, bronze objects from China were sent to Japan, including swords and mirrors. These were imitated by Japanese metalworkers, although the vast majority of mirrors excavated from Yayoi sites are of continental origin. But when the Yayoi people began casting bronze bells or bell-like objects, called dotaku, they initiated bronze casting of art in Japan.

The original purpose of the dotaku has not yet been definitely established. Their shape and the fact that several have been found with clappers leads us to believe that they were bells. The smaller ones may have been utilitarian while the larger ones, which are several feet tall, may have been valued as treasures—the sign of growing affluence—and works of art.

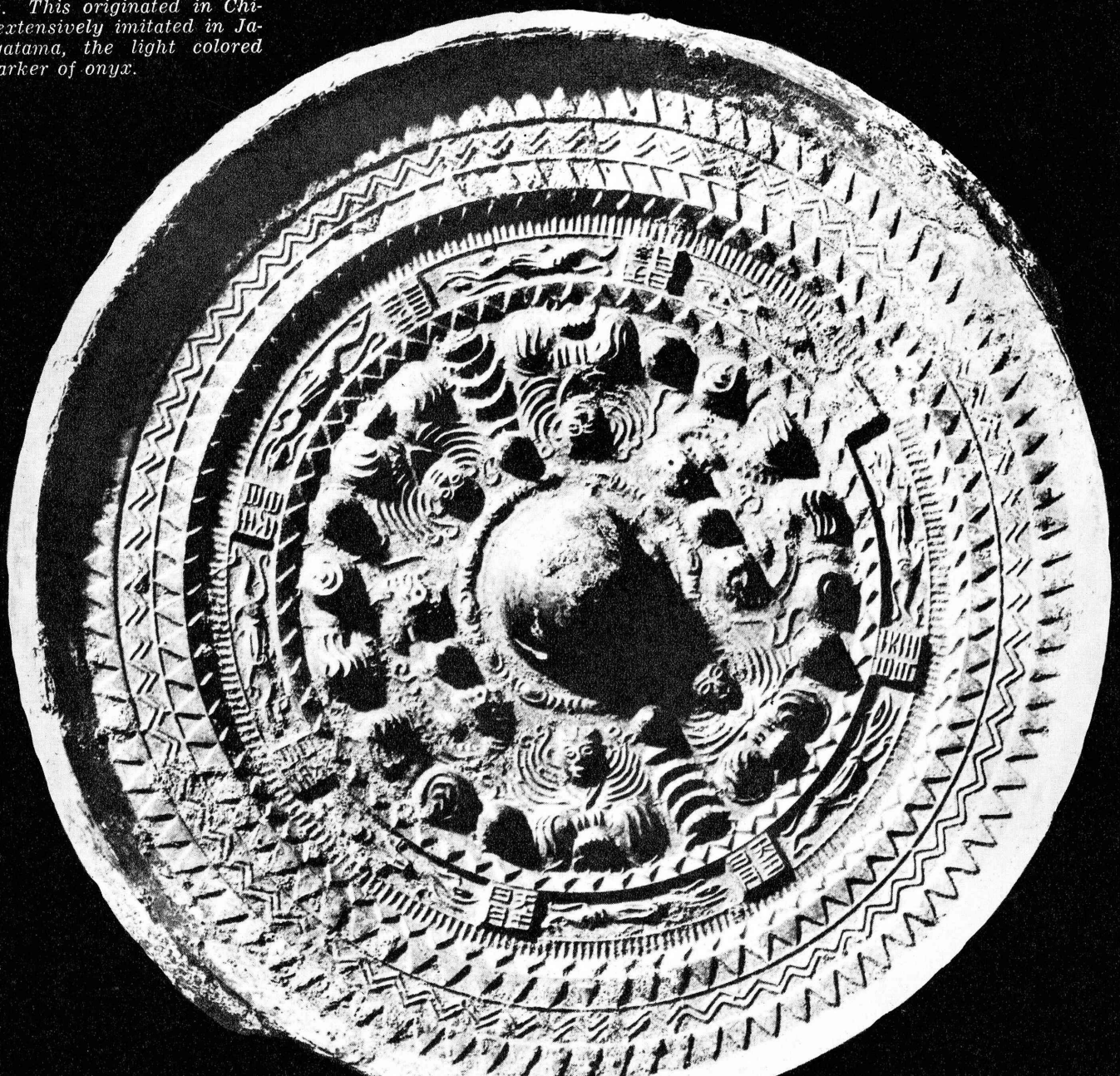
The high level of workmanship and technical ability seen in dotaku is both impressive and important in terms of early Japanese art. The bells have many depictions of animals, men hunting and fishing, and houses, providing valuable material for archeological research. The sketches of animals represent the first major depiction of animals in Japanese art. In addition to deer and boar, the most highly-prized game, there are sketches of fish, tortoises, birds and even insects.

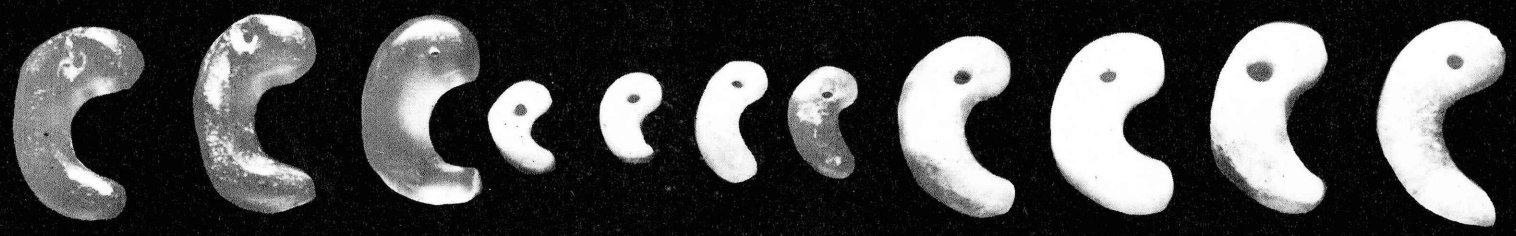
The bronze bell is one of the unique products of Japanese prehistoric art.

An exceptionally well-preserved bell with crane and deer decorations. Such decorations are rare.



The back of a mirror of the "Four gods and four animals" type. This originated in China and was later extensively imitated in Japan. Below: magatama, the light colored ones of jade, the darker of onyx.





The Age of Sepulchral Mounds

The third to seventh century in Japanese history is referred to as the age of sepulchral mounds because of the many great tombs which were built for emperors and regional lords who were possessors of wealth and power during their lifetimes. Many of these tombs are of great size, the largest, that of Emperor Nintoku, being 1,600 feet long, 1,000 feet wide and nearly 100 feet high. This and other tombs have survived the centuries and offer great chances for archeological and other studies.

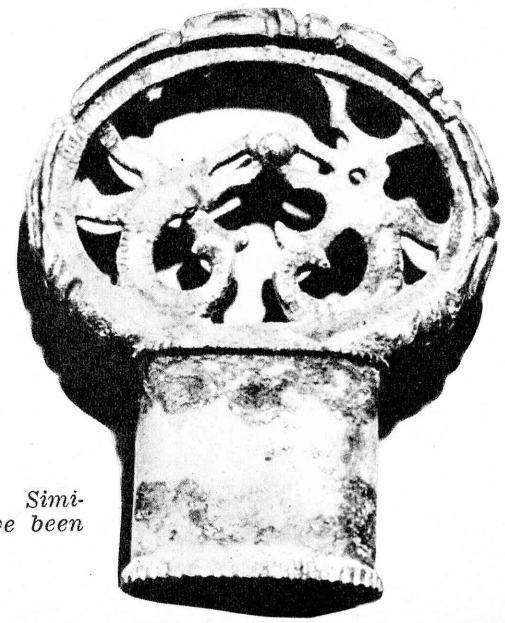
The scale of the tombs, which were made utilizing manpower only, plus knowledge of the tombs' contents, enables us to appreciate the advances made beyond the levels attained by Yayoi culture. Some objects found in the tombs indicate some continuity with and considerable advance from the Yayoi to the age of sepulchral mounds, but the diversity of objects recovered from the tombs is considerably greater than that of Yayoi objects. Further, as intercourse with the Chinese continent was accelerated during this period, the objects recovered include many of Chinese or Korean origin and many showing continental influence. There were great political advances as well during this time, leading to the formation of a number of states, including Yamato, which was formed about 400 A.D., about one century after the peak of Yayoi culture, and which expanded its sovereignty based upon the divine authority of the emperor and is the forerunner of the Japanese nation. Regarding art, there were many technical advances in keeping with the expanding needs and abilities of the culture. Of the many works of art of this age, the ones most often cited as outstanding include bronze mirrors (one of the "three treasures") and haniwa, clay sculptural representations of people, animals and houses. The art of this period, while not primitive, is still within the realm of prehistoric art, and as it precedes the start of the flowering of Buddhist art in Japan, may be considered as post-primitive art.

Two Japanese mirrors, showing different types of houses, including a pit dwelling and a house suggestive of Oceanic architecture (right) and a hunting scene (above).

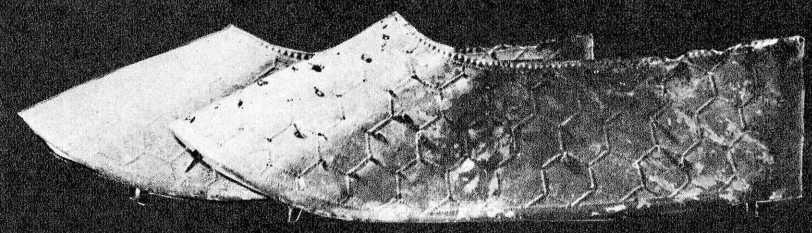
The Three Treasures

The mirror, the sword and the jewel the three Imperial regalia of Japan and are termed the "three treasures" of Japanese myths. Originally, all had religious significance and were symbols of power and authority. The archetypes of the three signified the divine power and authority of the emperor. The mirror, in addition to its mystic connotations, is a spirit-substitute for the Sun Goddess. The jewel additionally symbolizes wealth, and hence power, while the sword recalls the spear of Japanese myths which symbolized divine power, and the spear which god Izanagi dipped into the ocean. Drops which fell from the spear back into the ocean coagulated and formed the Eight Islands, according to Japanese creation myths. The manufacture of bronze mirrors and swords was highly advanced, as is their artistic merit.

The desire to adorn the body was felt as early as the first Jomon period, as evidenced by ear ornaments excavated from early Jomon sites. Body ornaments and bracelets came to be used later, and an animal claw or tooth, with a hole drilled in it for a cord, were the archetypes of the curved jewels or beads, magatama, which became popular and which have been recovered in great quantity. Beads were made from jade, amber, crystal, glass and colorful stones. The magatama is counted among the "most typically Japanese" objects recovered from the tombs.



Sword pommel. Similar pommels have been found in Korea.



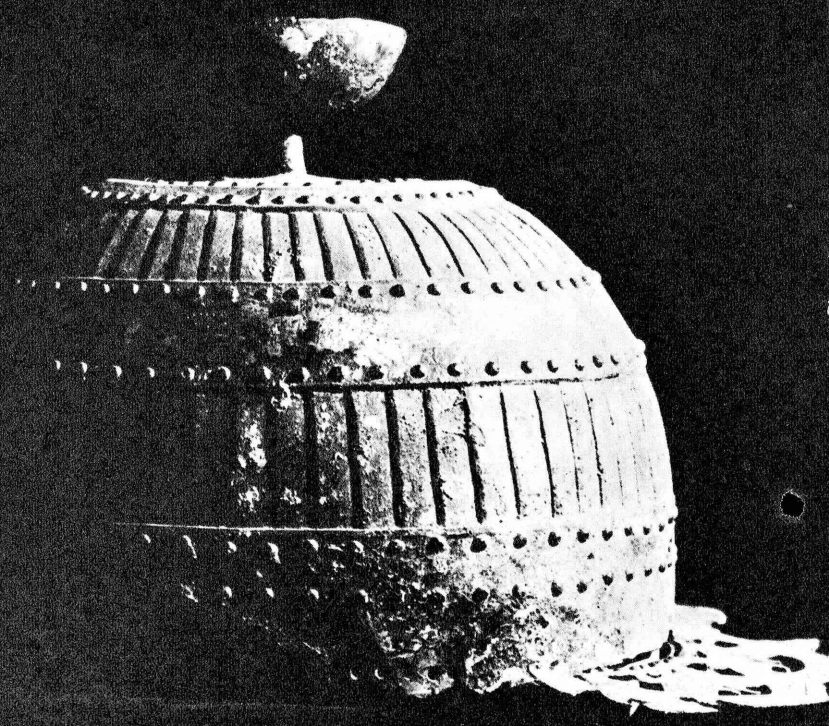
A very rare find are these ceremonial shoes. The small rings were meant as gold ornaments.

Bronze Mirrors

Bronze mirrors were imported from Han Dynasty China even as early as prior to 100 A.D. and mirrors cast in Japan show close resemblance to those of China. Like the dotaku, they include representations of animals, people and houses on their backs and provide additional information for scholars in their reconstruction of prehistoric Japanese culture. During the age of the sepulchral mounds, mirrors were made in Japan in considerably quantity, although Chinese influence remained strong.

Gold Over Bronze

Advances in metal working displaced pottery, but resulted in many outstanding achievements. Swords have deteriorated over the centuries so that it is difficult to exactly discern their original shapes. Selected here as representative of the best achievements of metalworkers of the time are sword pommels, ceremonial shoes and a helmet. All are gold plated; continental equivalents were of solid gold but plating was done in Japan because insufficient quantities of gold were available. Even the undersides of the shoes are decorated. They were not meant for actual use but were worn on ceremonious occasions. The sword pommels are decorated with single and double figures of dragons, an apt choice when one recalls the myth of Susa-no-o, god-child of Izanagi and Izanami, who slew an "eight-forked" dragon and found a remarkable sword in one of its tails. This is the origin of the sword as one of the three treasures. The helmet, unlike the shoes, is believed to have been made for actual use on the battlefield.



Traces of gold are still to be seen on the visor and horizontal bands of this helmet.

The difference between rich and poor or governor and governed as seen in haniwa. Althoug wearing a sword, the figure to the left should not be mistaken for a warrior—it depicts a nobleman. Size: about three feet tall. The other figure is shown singing and dancing: height, about two feet.

All objects photographed are in the possession of the Tokyo National Museum, Keio University, Meiji Universty, Fujimi Township, Nagano Prefecture or the Imperial Household Agency.

Haniwa

Pottery from the sepulchral mounds bears close resemblance to late Yayoi pottery, but it is the hollow clay figures known as haniwa which command our attention. Haniwa, like Yayoi pottery, attract more by dint of their form than their decoration, and have additional value in that they tell us a great deal about their makers as those figures of people include representations of clothing, cosmetics, ornaments, weapons and the like, and there are haniwa houses, horses with bridles, as well as other animals such as monkeys and birds.

The haniwa were placed around the tombs, often in great numbers. Their simplicity is in part attributed to Yayoi tradition and also to the fact that they had to be made quickly. It is to the credit of the makers that the haniwa are lively in their expression and that this liveliness has been accomplished with a minimum of means.

Chinese influence may be seen in objects from the tombs, especially in the mirrors, weapons and other articles. Haniwa have Chinese equivalents, but these do not resemble haniwa in appearance, making it appear that the idea of making haniwa came from China but the techniques used were Japanese. Haniwa are the last major achievement of prehistoric Japanese art.

Prehistoric Art Today

It must be remembered that although decoration and sketches such as are found on Jomon and Yayoi pots and later bronze articles may be considered as art, the pots themselves, and most of the other articles of later manufacture were not created as art as much as they were created as artifacts. It is in our eyes and our appraisal that they may be considered art. The origin of art is, in part, in decoration, and also in the techniques and materials used to produce utilitarian articles, including those which functioned in religious, magical or spiritual ways. It is not only because of their recent discovery that we can appreciate these objects as primitive art today. Our age, which has seen the demise of classicism and the recent rise of the expressionist and abstract movements in art, and which has more viable "schools" of art than any other age possessed, is now accustomed to using and seeing lines and forms found in primitive art, and geometrical decoration and the sketch has never been completely out of man's sight. Further, while many people are now receptive to the work of artists whose creations bear either deliberate or coincidental relation to primitive art, the appreciation of primitive and ancient art is not limited by political, geographic or social boundaries. Accordingly, primitive and ancient art of Japan are now recognized as part of the world's legacy from the ancient past.

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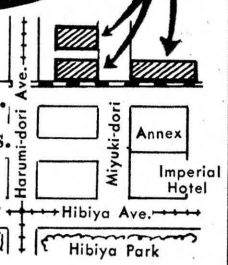

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FUJI HAKONE NIKKO GUIDE

Driving through the groves of larches on the Fuji Subaru Line.

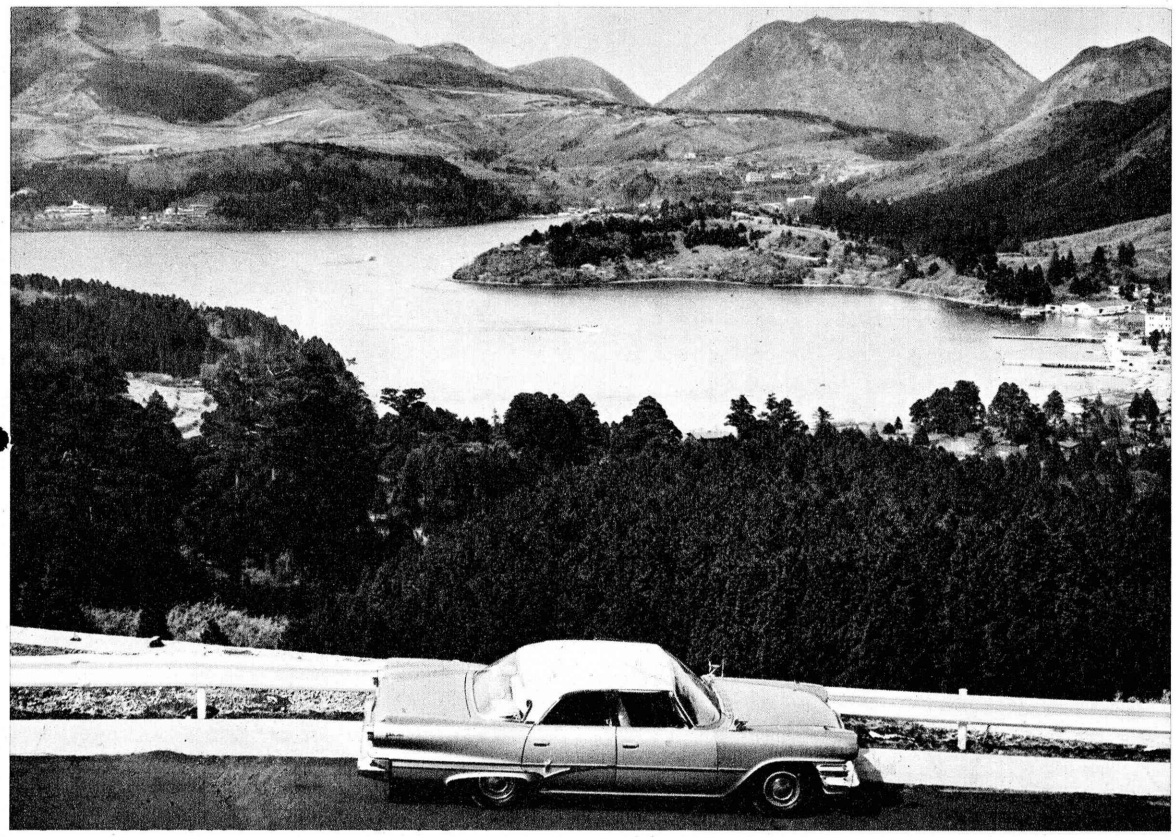
The Fuji Subaru Line

Mt. Fuji was officially opened to climbers on July first. This summer, as usual, tens of thousands of mountain climbing enthusiasts from all over Japan will climb to the summit. One of the routes which increasing numbers of climbers have followed in the past few years is the Fuji Subaru Line. This route leads from Kawaguchiko Station of the Fuji Express Line to the fifth station (2,340 meters above sea level) on the way to the top of Fuji. The line is actually a toll highway, 30 kilometers long, which enables one to view a variety of scenes on the way up, while at the same time greatly facilitating climbing. The first scenes are primarily of lava fields dotted with red pines and wild flowers, especially azaleas. Also visible are the entrances to natural tunnels formed by lava flows; these have been designated as natural monuments. At the first station the red pines are replaced by groves of larch trees, and further on white birches become the dominant trees. At the second station the first of a number of "parasite volcanos" to be seen on Fuji's slopes comes into view, and one can also see many lakes below and peaks of the South Alps in the distance. Then, there are three hairpin turns before the fourth station, where the Pacific Ocean can be seen, miniaturized by its distance. On the way to the fifth station one notes an increase in the number of larch trees, but they are small and grotesquely formed due to the strong winds. The Subaru Line ends at the fifth station. From that point it takes about four hours to climb the rest of the way to Fuji's peak, 3,776 meters above sea level. A climbing trip can be combined with sightseeing, as tourist bus tours are plentiful in the Fuji area, as are hotels, ropeways and even motels. The scenic spots of note include the Fuji Five Lakes and Fujirama Park where the above-mentioned tunnels are, and there is a great variety of recreational facilities. One may go directly from Tokyo to the fifth station by bus in four hours; the charge is reasonably low.

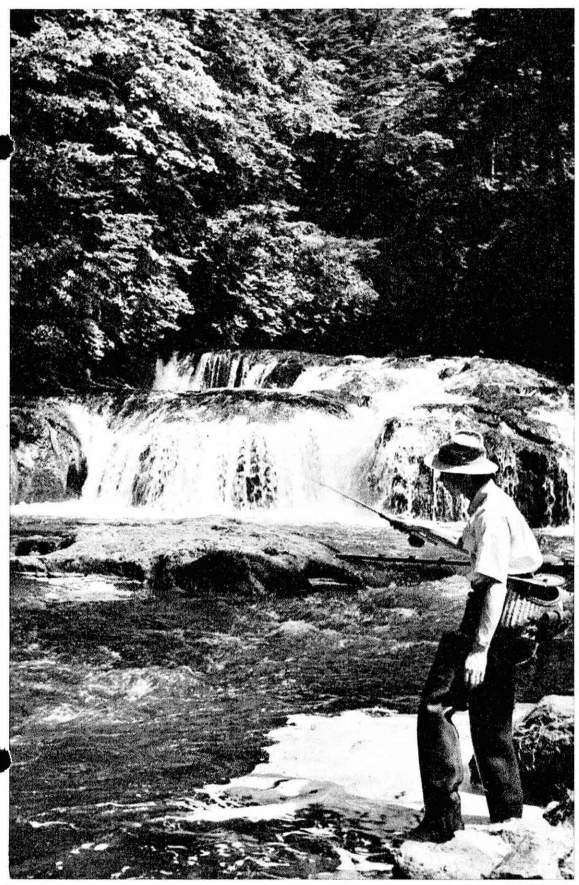
Hakone!

The mere mention of Hakone brings thoughts of peace and satisfaction to the minds of the vacation-hungry. There are not many people who know Japan but do not know Hakone, but a sketch of Hakone's main features is given below for their benefit. Those who know Hakone need no further stimulation to return on the first available opportunity.

An amateur photographer pans his motion picture camera up, from the blue sparkle of Lake Ashi to the symmetrical form of Fuji to the blue sky beyond. Next, some footage of the verdant Sengoku Plain and then, a comforting soak in a bath and a relaxing evening in a hot spring inn. If the same cameraman returns in cold weather, he will find that skaters have replaced the swimmers at the lake, but the level of enjoyment has not changed. From there, to the fountain in Lake Ashi for some black-and-white shots and color for the water skiers, pulled by bright red and white motorboats, and the reflections of the trees along the shore. Remembering that Hakone was one of the stations on the old Tokaido road, the next step is to get some expert help in planning a tour of places of historical interest. Contrast that with some shots of the modern facilities at the inns and hotels and the cable cars and ropeways. Clos-



Circling Lake Hakone.



Angling at the shores of the Yunoko River.

ing shots? Pictures of the inn's staff, outside the inn to say goodbye. The epilogue: it is only an hour and a half away from Tokyo. Trains leave Tokyo every thirty minutes, and return reluctantly.

Nikko and Trout Fishing

The attraction of Nikko is two-fold: the gorgeous, gaudy architecture, particularly of the Toshogu Shrine, and the unostentatious natural scenery: of Lakes Chuzenji and Yunoko, groves of trees and Yunotaki Waterfall. These are well-known to both Japanese and foreign tourists, and the Japanese saying, "Don't say wonderful until you've seen Nikko" is fairly well known abroad. But Nikko has other attractions too, and those who know about them and are willing to share their experiences say that they have gone un-noticed too long. Specifically, they mean trout fishing. Lake Yunoko is stocked with three varieties: rainbow trout, river trout and a Japanese variety, himemasu. Fisherman casting from the shore may be seen fairly frequently, but the preferred method calls for renting a boat with an oarsman for fishing from the lake itself. Fishing is popular enough in Japan so that residents have no problem in buying the necessary equipment and tourists with enough time and interest to try fishing in Japan should have no trouble in borrowing equipment from a Japanese friend. Nikko is one hour and 46 minutes from Tokyo by special express; it takes another hour and a half by bus to reach Yunoko. Taxi service is also available to Yunoko although it is more expensive, about 2,300 yen, or $6. The time required is almost the same as by bus. At Yunoko, the Nanma inn, where employees understand English, is probably the best bet for an overnight stop for fishing buffs.

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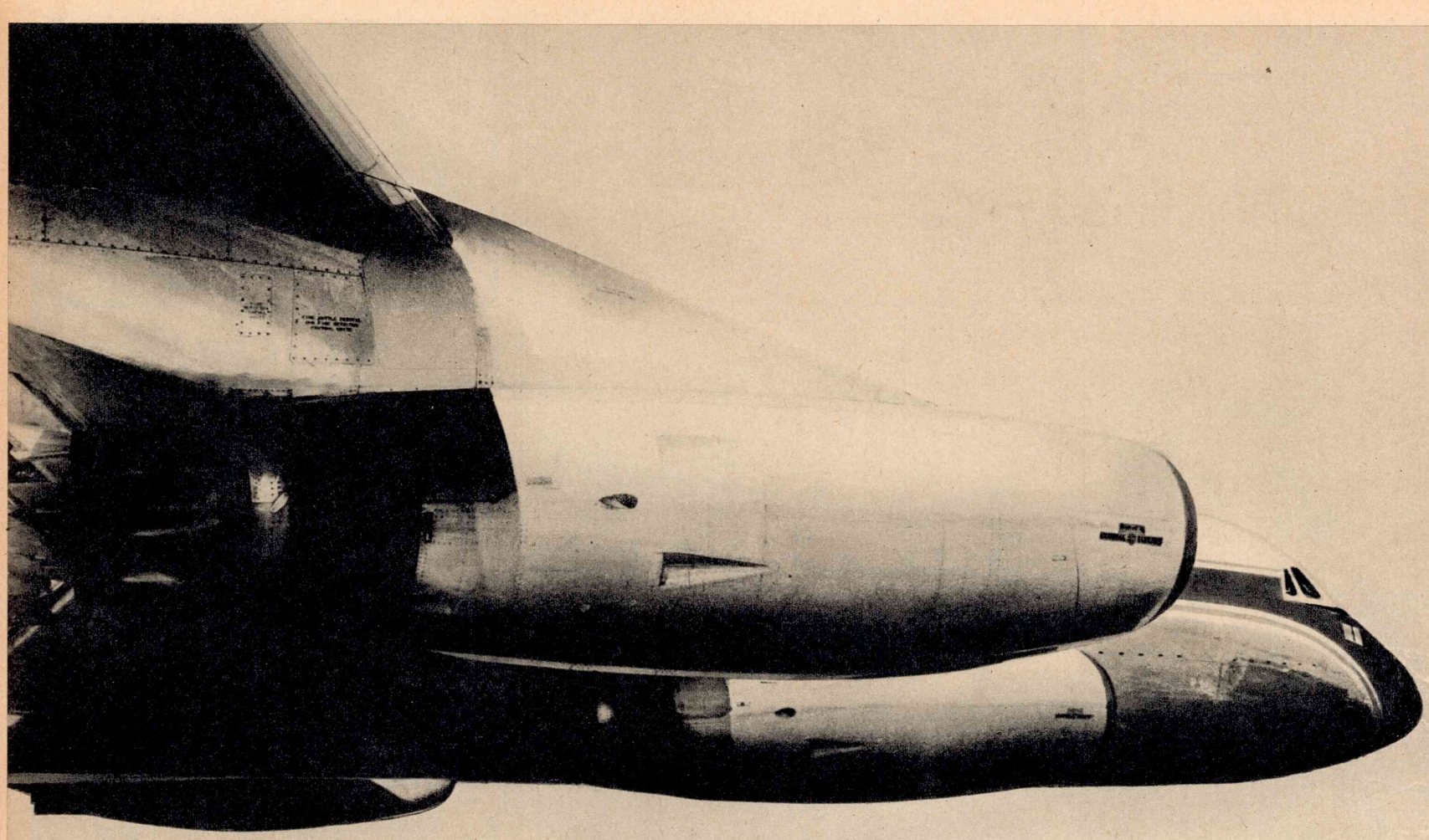

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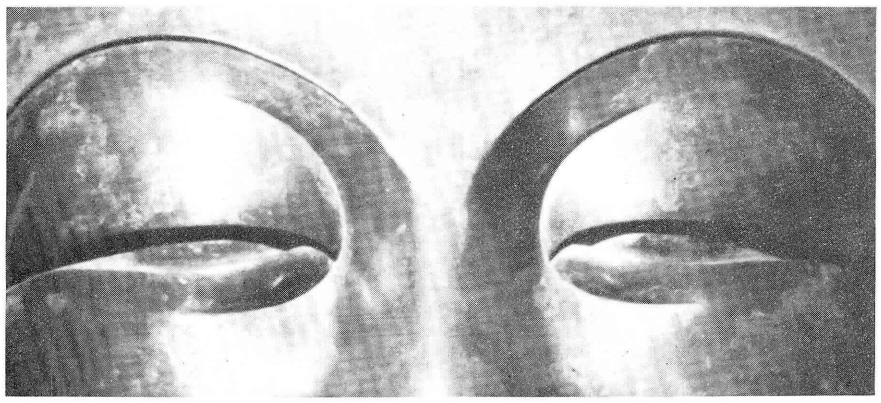

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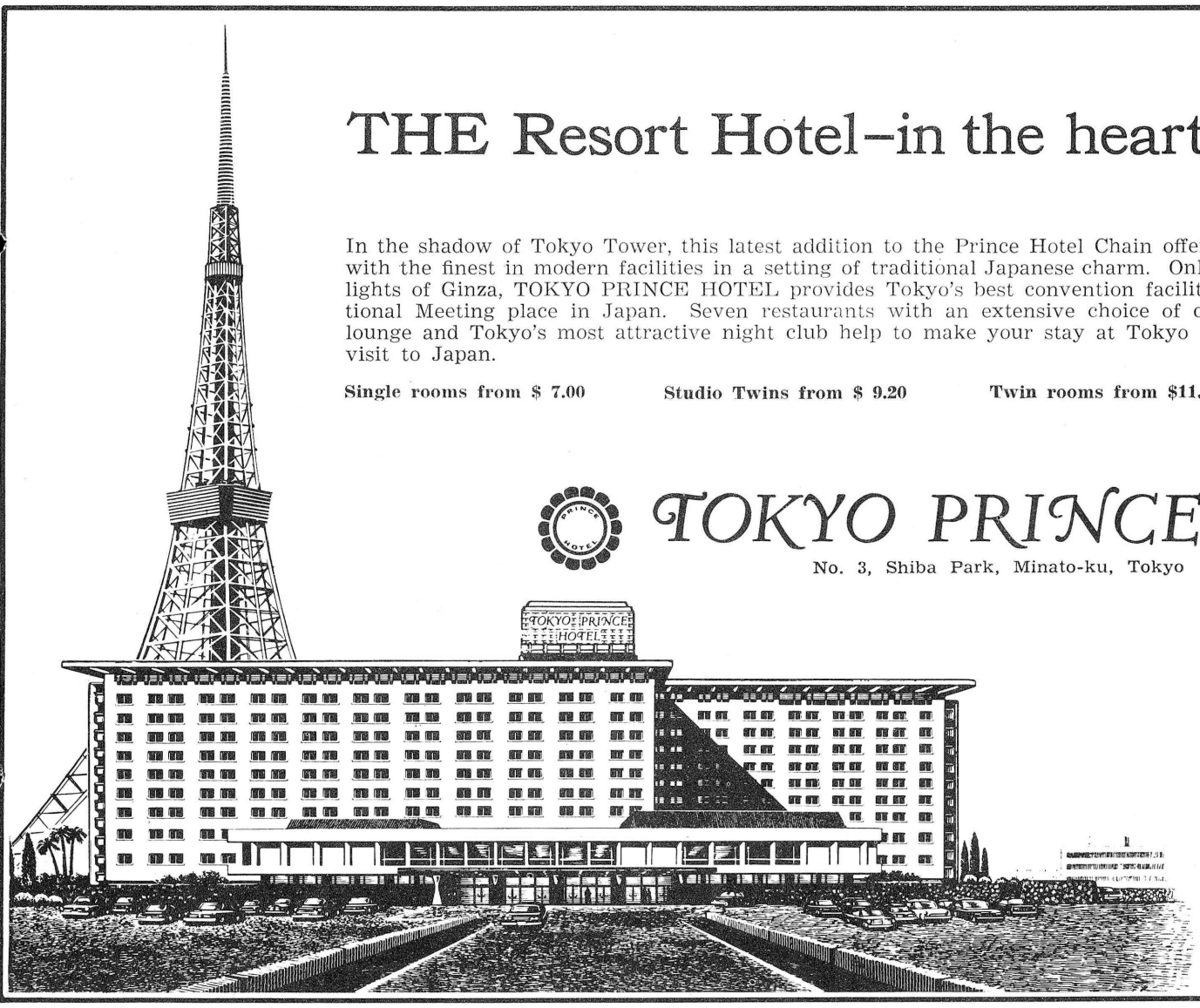

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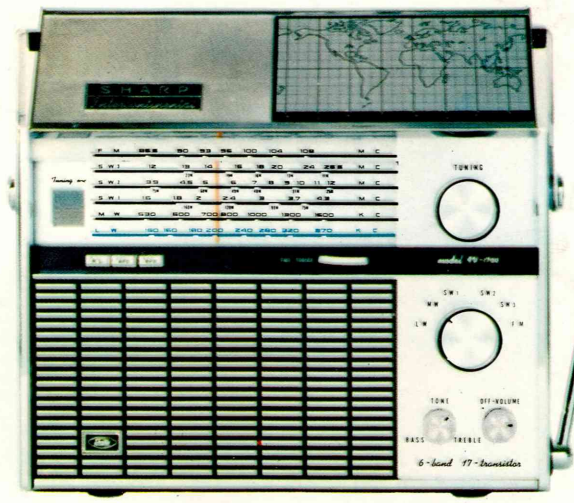

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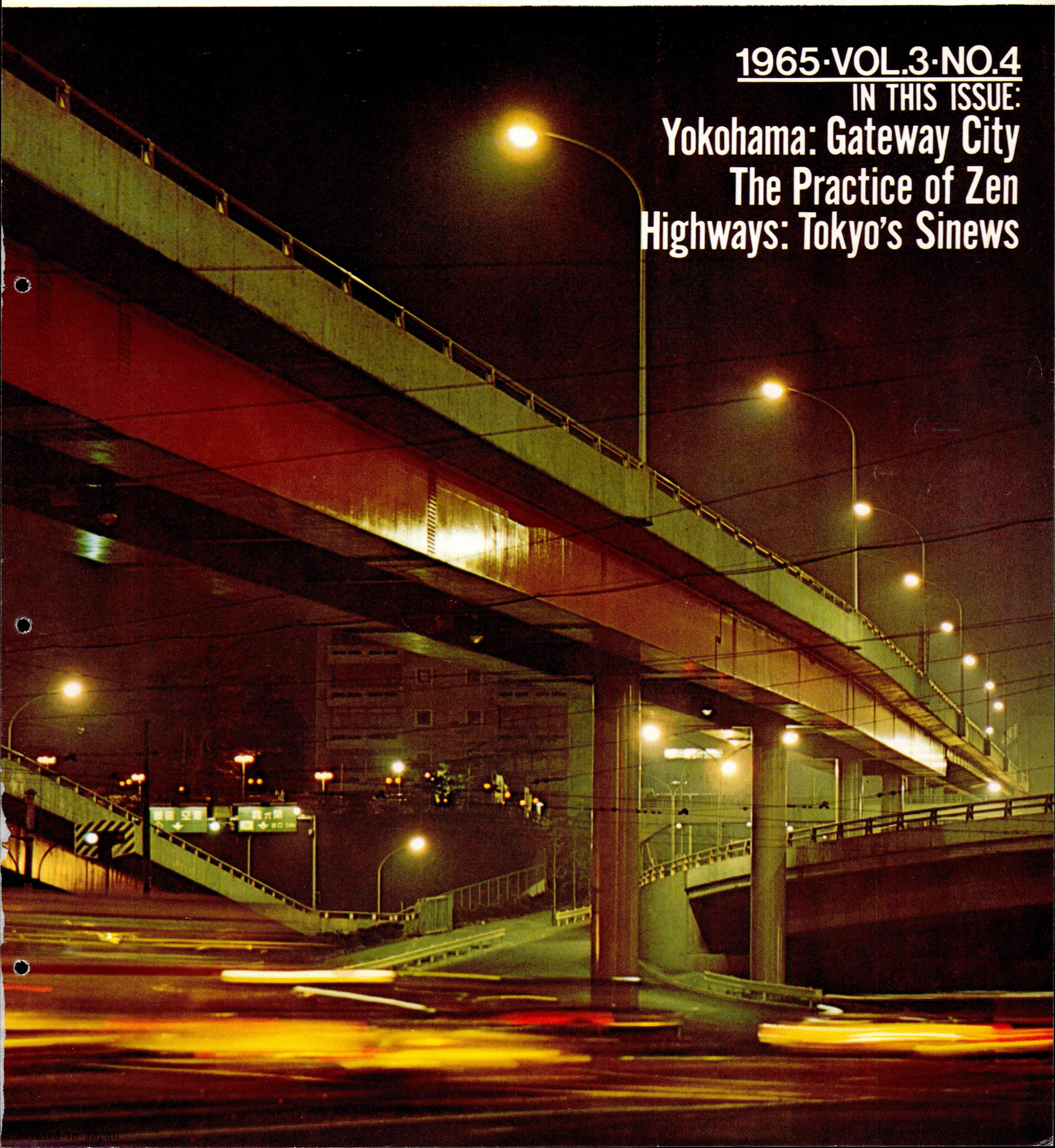

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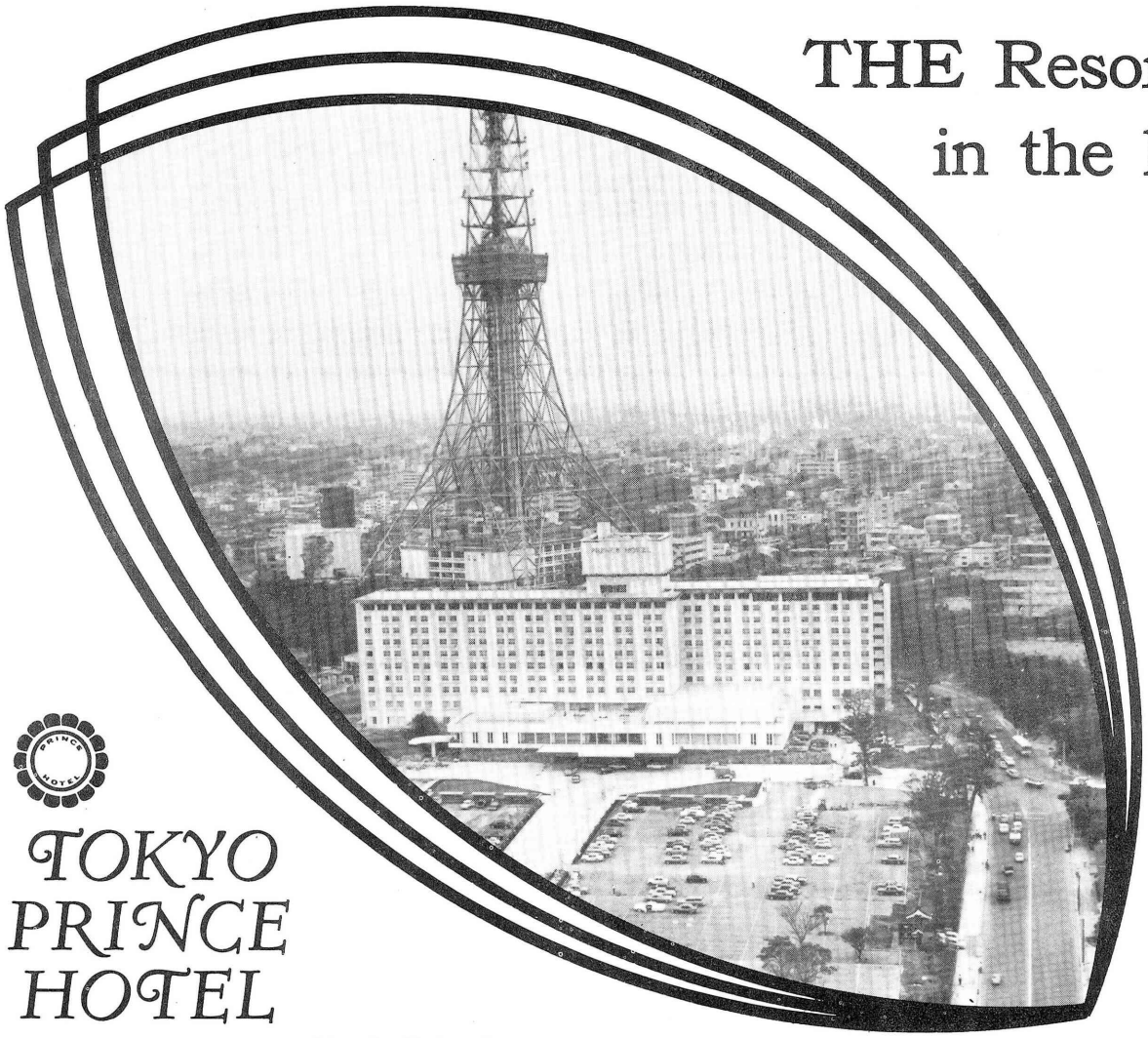

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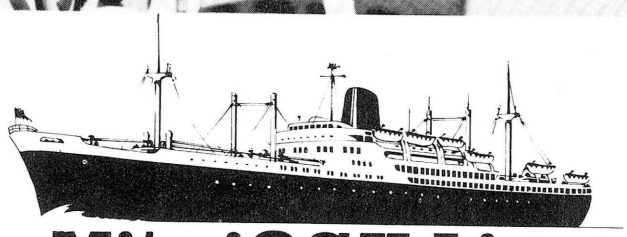

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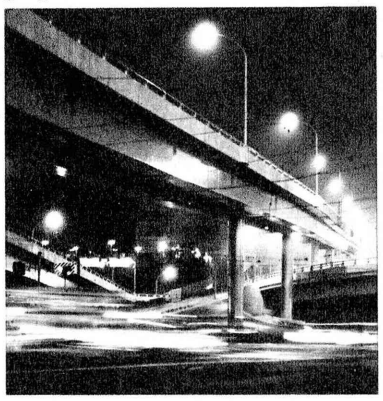

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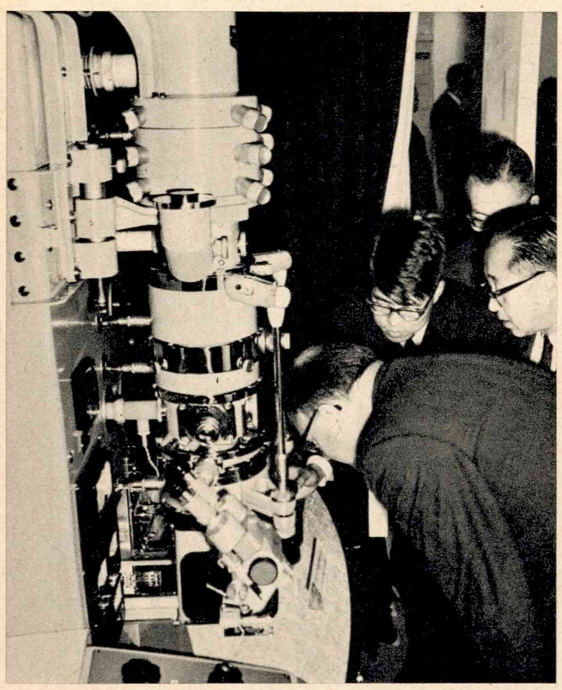
Japanese Currents

SHIPPING & TRADE

Floating Fair to Southeast Asia



Visitors showed great interest in Japanese scientific equipment, such as this electron microscope, on the Floating Fair's previous voyage.

To many people, there is no means of promoting trade and mutual understanding of Japan, an insular nation, than by the sea itself. Therefore, in early November, Japan's Floating Fair (actually the 12,600-tons Sakura Maru) will leave Tokyo for 14 ports in 12 Asian countries. The Japan Industry Floating Fair Association has announced that the basic theme to be stressed is the nature and extent of Japan's expanding role in economic and technical cooperation programs with Southeast Asian countries.

General industrial machinery will comprise forty per cent of the exhibits. Electrical machines and appliances, and automobiles and bicycles, will account for the second and third highest number of booths. Exhibits will spotlight chemical plants (urea, polyvinyl chloride & others), metal products, ships, precision machinery textiles and other products and processes as well.

The Sakura Maru was commissioned just 3 years ago as the first ship specifically built for the display of a country's products. It has since made voyages to the Middle and East Asia and Africa (1962–63) and Europe (1964).

The ports of call and dates when the ship will be open for this, the sixth time a Floating Fair has represented Japan in port cities of the world, is: Keelung (Nov. 11–13), Djakarta (Nov. 21–23), Rangoon (Dec. 1–3), Chittagong (Dec. 8, 9), Colombo (Dec. 15, 16), Karachi (Dec. 22, 23), Bombay (Dec. 27–29), Calcutta (Jan. 7, 8), Port Swettenham (Jan. 15, 16), Singapore (Jan. 18, 19), Bangkok (Jan. 27–29), Saigon (Feb. 3, 4), Hong Kong (Feb. 9–11), Manila (Feb. 17–19) and Naha (Feb. 25, 26).

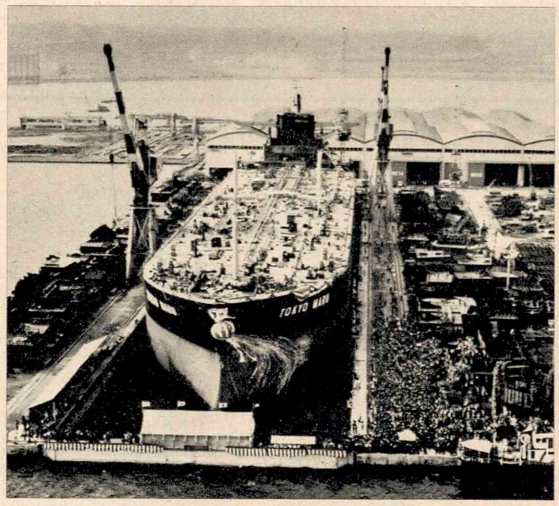
Trend Toward Mammoth Tankers

Japan is taking the lead in the worldwide trend toward the construction of mammoth tankers of over 100,000 deadweight tons. These larger tankers, which dwarf tankers made but a decade ago, are cheaper, per ton, to construct and operate, and yet as gigantic as they are, ships in the 250,000-tons class may be on the way. The Kawasaki Dockyard Co. is planning to build a dock for tankers of that size in the near future.

Japan had launched the world's largest tanker, the Nissho Maru, 132,000 DWT, in 1962, but now Japanese dockyards have broken their own record with the launching, in late September, of the Tokyo Maru, 150,000 DWT, built for Nippon Sekiyu, a major Japanese oil company, at IHI's (Ishikawajima-Harima Heavy Industries) newest dock. While fitting out of the Tokyo Maru is being completed, Japan has 26 (from a worldwide total of 41) tankers in the over-100,000-tons class under construction.

But no Japanese shipbuilder is leaning back with satisfaction—the goal is now ships of the 200,000-DWT class. It is expected that the Idemitsu Tanker Company, a wholly-owned subsidiary of the Idemitsu Oil Company, will sign a contract shortly with IHI for a 191,000 DWT tanker, to carry oil from the Persian Gulf area to Idemitsu's refinery in Tokuyama, Yamaguchi Prefecture. The keel will be laid, it is expected, in early 1966.

Ships in the 200,000-DWT class may be the limit because of conditions connected with construction and the depth of ports, harbors and straits through which the tankers must pass, but studies on the possibilities of ships in the 250,000-DWT class are also to be carried out.



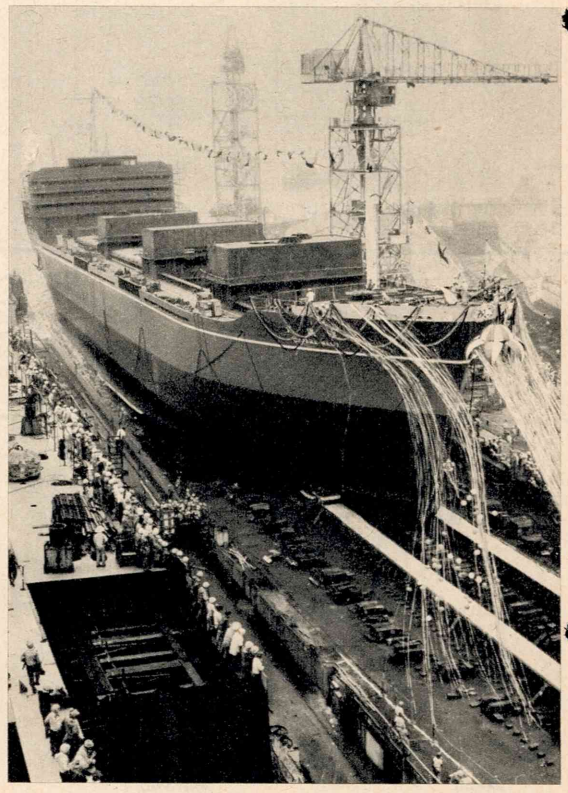
Tokyo Maru: biggest tanker afloat.

Prime Minister's Awards

The recently-released white paper on the Japanese economy for 1964-65 (to be published in English as "The Economic Survey of Japan, 1964-65") emphasized the need for Japan to expand her exports in the interests of sound economic growth. Japan has, of course, been doing so, and last year's value of exports was five times that of the figure for five years before. It will undoubtedly go up again this year too, and recently the office of the Prime Minister made awards to twelve firms for their outstanding contributions to the expansion of Japan's export trade. Some of these firms have a popular and well-established international reputation already, but others are just getting to be known by the general public overseas. As twelve leading examples of Japanese names to look for in the future, the recipients of the Prime Minister's Award are introduced below.

Fuji Iron and Steel. Fuji accounts for about one-fifth of Japan's steel production and exports. With an annual production capacity of six million metric tons of steel ingots, Fuji is a formidable industrial giant any country can be proud of.

Hitachi Shipbuilding and Engineering. In its 80th year, Hitachi has made quality an integral part of their products, which include, in addition to ships, industrial machinery and steel structures. The latter two are to be



The Oppama Maru, built by Hitachi Shipbuilding, the first Japanese-built ship exclusively for the export of (Nissan) automobiles.

expanded in the future and brought to a par with shipbuilding and repair. The keel will be laid shortly for a 120,200 deadweight-tons tanker at Hitachi's new shipyard at Sakai, near Osaka.

Kamiyama Ceramic Works. This firm has grown from a brick manufacturer to a leading maker of tiles and mosaic components since its inception 50 years ago. Its tiles, sold under the brand name "Crown," are available in a wide range of colors and are exported in impressive quantities; up to 23 million sheets a month.

Nichibo. Cotton, worsteds and woolens, vinylon, silk and rayon—buyers can choose from this variety of Nichibo products. Nichibo accounts for a third of Japanese spun silk and is a name to be sought for when buying textiles.

Nichiro Fisheries. Japan's 'farming of the sea' has for years been an activity which many nations faced by a food shortage and growing population would do well to envy. Nichiro, although established as a salmon, sea trout and crab fishing company, now prides itself on its processing techniques, output and diversification into the agricultural and other fields. This year, the firm will establish its second joint-venture enterprise with an American firm, for the production and sales promotion of canned salmon.

Nosawa & Co. A trading firm which will celebrate its centennial next year, Nosawa imports and exports almost any item one can name, and has overseas offices in New York, Chicago, London, Hamburg and Sydney.

Shikishima Spinning. Forty per cent of this firm's output of cotton goods is shipped overseas. Shikishima spins, weaves, bleaches, dyes, prints and sews textiles, has seven plants in Japan and joint-ventures in Australia, Kenya and Thailand.

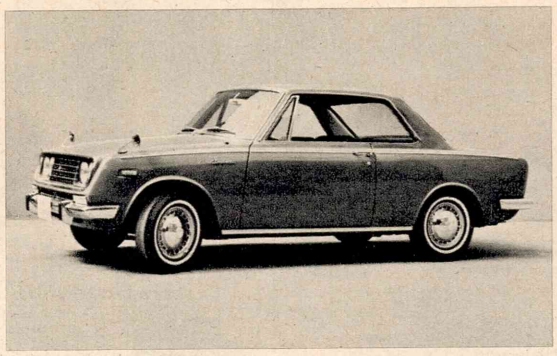
Shimizu Food Products. Originally established solely to produce tuna fish oil for export, Shimizu's SSK brand now is applied to a cornucopia's fill of food products.

Sony. Perhaps the youngest firm to win an award this year, Sony was born in 1946, had pocket-sized transistor radios on sale all over the world in 1957, and since then has kept in the forefront as a maker of radios, phonographs, tape recorders, television sets and related items, and has brought out such unusual products as a home video recorder. Sony's micro-television marked a return to the small screen but freed television viewers from their living rooms.

Sumitomo Metal Industries. The ancestor of this, Japan's fifth largest metal iron and steel maker, dates back to the 16th century, but Sumitomo has never been satisfied with history alone. Sumitomo produces wheels, axles, automotive parts, and a wealth of steel products and boasts extensive research and development facilities which assure it of continued industrial modernity.

Toyo Koatsu. Toyo Koatsu takes a back seats to no one in regard to urea production; it is the biggest producer in the world and accounts for 30 per cent of Japan's output, and Japan is the leading urea manufacturer in the world. Toyo Koatsu processes are in use in nine countries in addition to Japan.

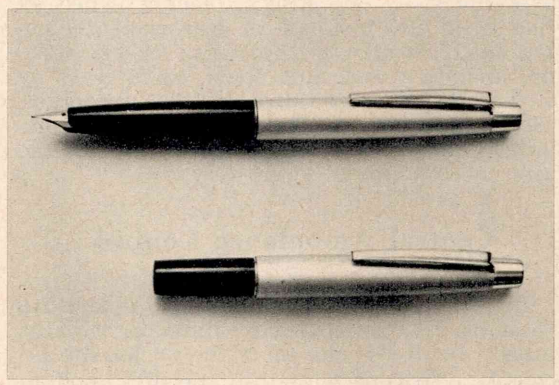
Toyota Motors. Japan's largest auto maker and fifth in the world, Toyota is continuing to set the pace for the automotive industry in Japan as all auto makers strive for developing overseas markets and also domestic markets, the latter made particularly important because of the immanent liberalization of the importation of automobiles into Japan.



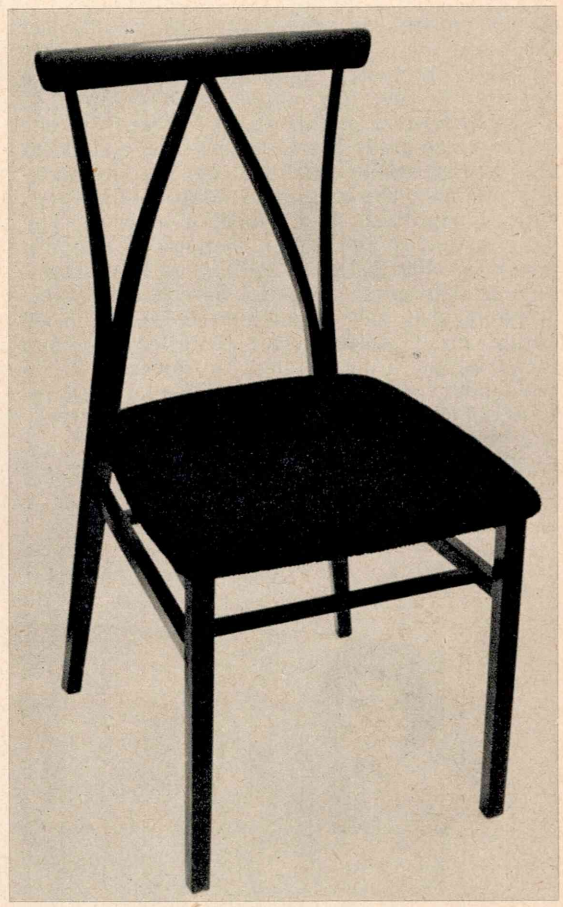
Toyota's new Corona hardtop model, at present not being exported.

Good Design Awards

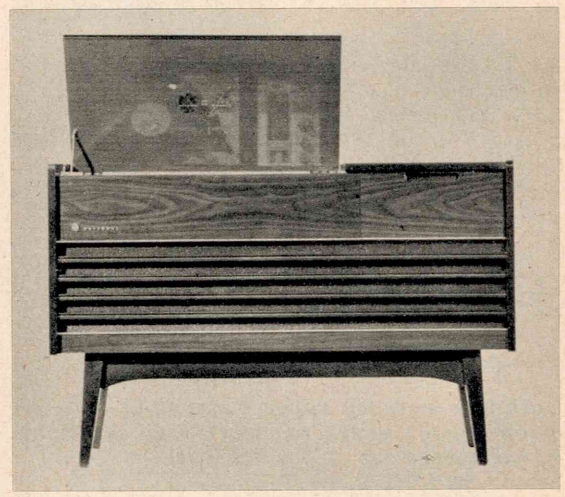
Recognition, in Japan, of the need for constantly striving for better industrial design was first seen in the products of those firms involved in export trade, but has gained considerable strength lately, largely due to the efforts of the Ministry of Trade and Industry and other Governmental bodies. In the past nine years MITI has designated 508 products as recipients of Good Design awards. These products may display the "G" mark; this year 71 products were so authorized for the first half of the fiscal year including household utensils, appliances, furniture, and lace



The Sailor Pen Co.'s 3,000-yen pen, tailored to fit in shirt pockets.



Kosuga made this chair to sell for 8,000 yen.



This National console model stereo record player and AM-FM radio costs 67,800 yen.

NEW PRODUCTS

Mercury Vapor Lamp

Two new products from Toshiba demonstrate the versatility of this company, one of the Japanese firms which is familiar to or-

Japanese Currents

dinary consumers throughout the world. On the occasion of an International Conference on Photochemistry, held in Tokyo, Toshiba unveiled a mercury vapor lamp claimed to be the brightest in the world. Meant for use where large areas are to be lit, such as streets and plazas, stadia, parking lots and highway interchanges, the lamp is rated at 20 kilowatts, with a brightness of 1.2 million lumens. The lamp requires the same amount of electric power as 100 200-watt bulbs, but its brightness is 800 times as great as the 100 bulbs. Since it also has an estimated life of 5,000 hours, great savings can be effected when these lamps are installed as fewer installations are needed per unit area and replacement of the lamps can be made at relatively long intervals.

Toshiba's mercury vapor lamp: at a distance of one meter, seven to eight times as bright as the sun's rays at ground level.

Handpresser

Toshiba's other product to be mentioned here is quite different: an electric iron, named Handpresser, which resembles an electric shaver in appearance and can be used to press trousers, for example, even while they are being worn. With the home market for electric appliances at the saturation point, Toshiba and other firms as well have brought out new appliances such as this one.

Toshiba's Handpresser: creases in an instant; retail price ¥1,200.

COMPUTERS & AUTOMATION

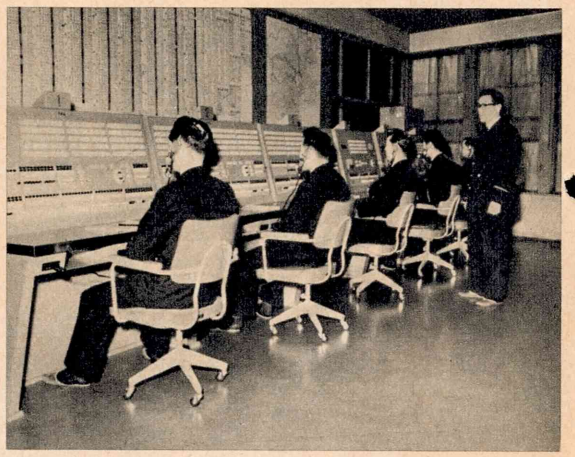
Computers Control Reactor

Other than medical applications of computers (see p. 5), the use of computers was extended to nuclear reactor operation, and automated equipment went to work to help solve two urban problems: the dispatching of ambulances and bus control.

To date, computers have been used only for partial control and checking the operation of reactors, supplementing the human technicians. Now, however, after several years of research, Toshiba and the Nippon Atomic Industry Group Company have succeeded in experimentally operating a reactor owned by the latter and installed at Kawasaki, including the 1,200-step pre-operation check, start-up, operation and shut down, exclusively by a Toshiba-made TOSBAC 3225A computer. The system requires the use of a second computer as an alarm scanner which monitors the internal conditions of the reactor.

Central Ambulance Control

In Tokyo, there are between 300 and 350 cases of the dispatching of ambulances daily, especially to the site of traffic or job-site accidents. To cope with this, the Metropolitan Fire Board established an Ambulance Control Center, a nerve complex of communication equipment which enables its operators to talk to 70 ambulance drivers and people at any of 600 hospitals, individually or at the same time. The control board buttons for the hospitals also indicate the number of beds.



Tokyo's Ambulance Control Center.

Bus Terminal Traffic Control

At the same time, in southern Japan, the installation of a solid state electronic device has enabled one man to oversee the movements of buses in Fukuoka's bus terminal. The control system, built by Mitsubishi Precision Company, monitors and controls the movement and destination of 5,000 buses which pass through the terminal daily, as well as parking time and position. Most important in the system are devices whereby the presence of a stationary or moving vehicle is detected and the data are relayed to the control system. These devices are made by the Link Division of General Precision Inc. of the United States, which is a joint owner, together with Mitsubishi Electric, of Mitsubishi Precision Company.

BUSINESS

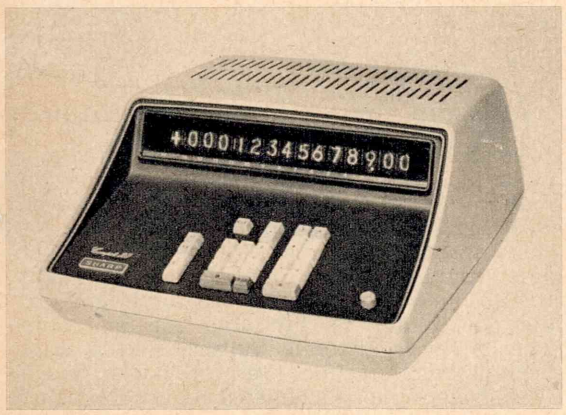
Desk-top Calculators

The education of Japanese merchants was, traditionally, "reading, writing and abacus (calculation)." And for most Japanese today, it is easier to add figures on an abacus ("soroban" in Japanese) than any other way. But business methods change, and the abacus is likely to be relegated to a drawer in favor of a desk-top calculator.

Most Japanese can use an abacus but few are as fast or as accurate as the experts. But speed counts for naught without perfection, and operating a calculator is simple, and accurate results are available in milliseconds.

Six Japanese firms have desk-top calculators on the market (and one, Hayakawa Electric, is exporting theirs) and it may not be long before the click-click-click of abacus beads becomes a sound of the past for Japanese office workers, as the calculators have

no internal moving parts and are as silent as snow.



Hayakawa Electric's Sharp brand Compet 20.

MEDICINE

Artificial Heart Plus Computer

A computer can take over in place of the nervous system to govern an artificial heart. This was recently demonstrated in Tokyo, using a dog, an artificial heart, a FACOM computer and other equipment, and marked a great step forward toward greater use of artificial hearts for human beings.

The accomplishment was the result of research carried out by a team of scientists led by Professor Kazuhiko Atsumi of Tokyo University's Medical School; the application of computer science to medicine was demonstrated in connection with the Sixth Conference of the International Federation of Medical Electronics and Biological Engineering, attended by 700 scholars, scientists and medical men during the last week in August.

For three and a half hours the computer regulated the pulsation of the artificial heart, placed inside the dog's body together with part of the monitoring device. The computer had been programmed with 40 pulse patterns; in the future its ability will be expanded so as to enable it to monitor the oxygen content and pH of the blood as well as body temperature.

SPORTS

Next Universiad in Tokyo

The Japanese contingent at the Universiad or World University Games, held in August in Budapest, was the largest, and with good reason: the Japanese were intent on gaining support in their quest for being named hosts of the next Universiad. There were 112 members in Japan's delegation; they won five gold and two bronze medals. And Japan will be the host country in 1967 when the next meeting of the "Students' Olympics" occurs.

The Universiad is an international students' sports festival held in alternate years. As was true for the Olympics, it will be held in Asia for the first time when students compete in Tokyo. The Olympic facilities will of course be used, as will experience gained in staging the Olympics, and greater participation by Asian nations is expected. A drawback to holding the Universiad in Japan, so distant from the numerous European member countries, was apparently offset when it was announced that, tentatively, discounts of 40 to 50 per cent would be available to athletes, officials and accredited newsmen on special JAL flights from European capitals to Tokyo.

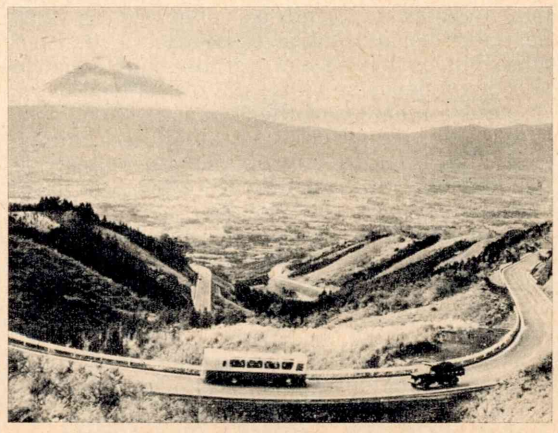
TRAVEL

Daimyo Tour Links Tokyo, Kyoto

The extravagant, colorful procession of the Japanese feudal lords, or daimyos, was the inspiration for the modern 5-day package tour now offered by the Nippon Travel Agency. (NTA). The route followed is almost the same as that of many daimyos, from Tokyo to Kyoto, but the palanquin has been replaced by a deluxe motor coach, bearers by an English-speaking hostess, and all accommodations and meals are included in the reasonable ($97) charge.

NTA's Daimyo Tour starts when a company representative meets incoming tourists at the airport and escorts them to Hotel New Otani, Japan's newest and largest hotel. On the second day, the tour leaves Tokyo and the hostess takes over, aided by a mechanism incorporating a recorded guide to the places and scenes along the way—in 10 languages: English, French, Spanish, German, Chinese (Peking), Hindustani, Indonesian-Malay, Italian, Russian and Japanese.

The highlights of the tour include Hakone and Lake Yamanaka (second day), Mt. Fuji, Shizuoka and Nagoya (third day), Nagoya, Yokkaichi, Otsu and Kyoto (fourth day) and a half day of sightseeing in Kyoto on the fifth day, including visits to the Heian Shrine, Sanjusangendo and Kiyomizu temple. In Kyoto only the services of the English-speaking hostess are used as a guide to sightseeing.



A Daimyo Tour coach on the Otome Bypass, with Fuji in the distance.

Dancing Fools and Watching Fools

When Tokushima Prefecture was known as Awa, in the old days, the people were known as being easy-going. Now, they perpetuate the name Awa and demonstrate their pleasant disposition every year in mid-August, in a dance festival, Awa Odori.

Dressed in cotton summer yukatas, thousands of people dance through the streets to the accompaniment of music from the samisen, drum, cymbals and flutes, while thousands more (this year, some 300,000 tourists crowded the city, sat in specially-constructed grandstands) watched. For all, there is a saying about the Awa dance: "Only fools dance, and only fools watch."

Firmly established, the dance owes its origin to a feast given by the lord of Awa to celebrate the completion of Tokushima Castle 380 years ago. Many common folk were invited, and all stops were pulled out as the people danced well into the night, making funny gestures (funny to this day) as they danced before the feudal lord.

Foreground, Awa's dancing fools; background, a grandstand-full of watching fools.

Tokyo to Osaka In 3 Hours

One year after the start of operations, on November first, the travel time between Tokyo and Osaka on the New Tokaido Line will be cut to three hours and ten minutes from the present four hours' time. The limited express Kodama, which has been covering the distance in five hours, will then require only four, and the super limited express Hikari will require only three hours, ten minutes, travelling at 170 kilometers (106 miles) an hour. Accordingly, the frequency of service will be increased.

Curvacious Driveway for Nikko

Nikko's popularity as a sightseeing spot has been increasing, and traffic congestion (peak: 5,000 cars a day) on the sinuous Irohazaka

Japanese Currents

highway has led to the construction of another equally curvacious highway, Irohazaka No. 2. A toll road, it was opened to traffic in early October and links Umagaeshi in Nikko with Lake Chuzenji. Its construction has made one-way traffic on the two Irohazaka highways possible. At the same time, another new highway, the Konsei Pass Driveway, was opened. This road, links Nikko and Joshinetsu National Parks. It too is a toll road and is, at 1,867 meters, the highest highway in Japan.

Newly-opened Irohazaka No. 2. Together with the older road, it has 48 curves. The two, together, form the Nikko Driveway.

Japan-Thailand Flights

Reflecting an increasing volume of jet passengers travelling between Japan and Thailand, Thai International airline is initiating daily flights from Bangkok to Tokyo starting October 7. New Sud Aviation Caravelle jets will stop at Hongkong or Hongkong and Tai pei on the way to Japan.

Direct Flights to Washington

Northwest Airlines has announced the inauguration of through Fanjet service between Tokyo, Cleveland and Washington, D.C. and an increase in the frequency of flights between Japan and the U.S. The new flights to Washington and Cleveland will be operated three times a week. These will be the first and, at present, only direct flights between Washington and Tokyo.

JAL Buys Concorde Jets

Japan Air Lines has signed a contract with the British Aircraft Corporation and Sud Aviation for three Concorde supersonic (March 2.2) jets. Delivery is expected in the early 1970s. If placed in service on the Tokyo-Honolulu run travel time between the two cities will be cut to less than three and a half hours.

SCHOLARSHIP

The Ainu and Cold Resistance

Centuries ago, the Japanese fought many battles with the Ainu people, pushing them further and further north. Today almost all Ainu people live in Hokkaido and but for its value in relation to tourism traditional Ainu culture would have been all but lost by this time as the Ainu have been entering into Japanese society to a considerable extent in the past hundred years. Although the contributions of the Ainu to Japanese culture are not generally known (for example, Fuji is believed by some to have been so named by the Ainu) Ainu studies in terms of sociolegy, anthropology and linguistics have been pursued for years. Now the Ainu may well contribute valuable information to researchers in respect to their cold tolerance and physical fitness.

At a recent meeting of Ainu scholars held in Sapporo and sponsored by the U.S.-Japan Cooperative Science Program, Japanese and American scholars agreed to conduct joint studies on cold tolerance, physical fitness, and metabolic mechanisms of heat production in response to cold. The studies will compare Ainu and Japanese people living in the same area using standardized tests which have been applied to other peoples in the Arctic, South America, Australia and Africa.

PERSONALITIES

Yukio Yashiro, Art Scholar

Although there are a considerable number of first-rank scholars of Japanese art in Europe and the United States, Japanese scholars of European art have all but gone unnoticed. An exception in Yukio Yashiro, one of the most internationally-minded men, in respect to art, in Japan. Recently he was awarded the Charles Lang Freer Medal by the Smithsonian Institution in Washington, D.C., in recognition of his scholarship in respect to Oriental art.

Yashiro's first object of study was the Italian Renaissance, and as long ago as 1925 he published a treatise on Botticelli, in London. Since then he made studies of Leonardo and many aspects of Oriental art as well. Now 75, he is a member of the Japan Art Academy, the Cultural Properties Protection Commission and is president of the Italo-Japanese Association, but most important of all is probably his post as curator of the Yamato Bunkakan museum in Nara. Since its opening five years ago, this museum has achieved international recognition for its collection and handsome building, by architect Isoya Yoshida.

Presentation of the award, the third made since its inception in 1956, was made in Washington, and Yashiro immediately left for Los Ageles, where an exhibition of Japanese art treasures, sent by the Cultural Properties Protection Commission, opened in the Los Angeles County Museum of Art.

LITERATURE

Museum for Children's Literature

Of all the origami (folded paper) creations made in Japan, the largest is probably a two-meter giraffe, called "kirin" in Japanese, which is to be seen just inside the entrance to the Japanese Juvenile Culture Hall (Nihon Jido Bunka Kan) in Chiba Prefecture. Why the giraffe? A Japanese word for infant prodigy or genius is, literally, "giraffe-infant." The Japanese Juvenile Culture Hall is a repository for juvenile literature-books, magazines, even puppets and cartoons, published and created in Japan in the last hundred years.

From the first children's magazine, published 10 years after the Meiji Restoration, to the cartoon heroes of children today, the three-storey circular museum will become a center for those interested in what children have read over the years, and with the displays of puppets and other material, including, it is expected, signed originals of cartoon strips popular today (to be installed in the third-floor cafeteria) it will certainly be popular with today's children as well.

Opened this summer, in Chiba Prefecture (Kimitsu-gun, Amaha-cho, Kanozan), the museum is a branch of the Japanese Museum of Modern Literature, now under construction in Tokyo.

Children's Literature Museum: on the third floor, a cafeteria and cartoons.

The Museum of Modern Literature has already been opened, in temporary quarters in Ueno, elsewhere in Tokyo, and ground-breaking ceremonies were held recently. At that time, one of the strongest proponents of the museum, Jun Takami, a noted poet, novelist and critic, was hospitalized with cancer. It seemed that only his wish to see the museum established kept him alive, for the day after the ceremony he passed away. His devotion to the cause of the museum has impressed many people here with the importance of the project, which is of great importance to Japanese literature and, to the degree that Japanese literature is becoming recognized abroad, to world literature as well.

At the site of the residence of the late Marquis Toshitatsu Maeda, the museum will have space for 500,000 books, manuscripts and documents in addition to research facilities and an auditorium seating 150 persons. It is expected to be completed next July and opened in November.

FOLK DRAMA

Nishikawa Puppet Troupe

Despite the proliferation of television as a form of instant entertainment, reaching even the most remote parts of Japan, many forms of folk drama have been preserved in all parts of the country. Including puppet plays, various forms of drama and dances, there is an almost bewildering variety of dramatic forms which have persisted, some for over one century. Yet, now, more than ever before, they are on the brink of disappearing, as young people leave the small towns and cities for the metropolitan centers and television tightens its grasp on first place as an entertainment medium.

Spurred by these conditions, the Cultural Properties Protection Commission of the Ministry of Education is about to start a nationwide survey of folk drama. The Commission has previously investigated the more highly organized and more imposing Kabuki, Noh and Bunraku and designated Kabuki and Bunraku as Important Cultural Assets, but nothing has been done to date concerning folk drama, which is purely amateur drama. It is expected that the investigation, which will include widespread filming and recording activities, will result in the designation of some forms as national assets.

A scene from "Hidakagawa," presented by the Nishikawa troupe.

One such possibility is the Nishikawa Kuruma (wagon) Puppet troupe, led by Issho Akima, in Hachioji, on the outskirts of Tokyo. In this form of puppet drama, one man operates one puppet, while seated on a small wagon. Knobs fastened to the puppet's feet are grasped by the puppeteer's feet, and one hand holds the puppet's body while the other operates the right arm.

Mr. Akima has, on behalf of the troupe, donated three puppets, with costumes (sewn by Mrs. Akima) to the Munich Metropolitan Museum, which probably has the world's largest collection of puppets and material on all forms of puppet and marionette drama. The puppets, made especially for the museum, are to be the feature point of a special display devoted to Japan, to be opened in the museum this autumn.

At one time there were several such troupes in the Tokyo area but the Nishikawa group is the only one left today. This style originated about 150 years ago, when Koryu Nishikawa returned to his home in the Saitama Prefecture area after having been with a Bunraku troupe in Osaka. The three-man system he learned there proved too difficult to maintain in his village, and so in time the unique one-man system was derived.

OPERA

'Butterfly' Singers' Concours

Opera singers whose repertoire includes roles from Puccini's "Madame Butterfly" will be able to compete in a unique international concours, said to be the first large-scale concours originating in Asia, which is now being planned.

According to the Organizing Committee for the Madame Butterfly World Concours, the first competition is to be held in early 1966, the year of the twentieth anniversary of the death of Tamaki Miura, who was the first Japanese singer to appear at New York's Metropolitan, where she primarily sang roles from "Madame Butterfly."

The competition is unique in that it is limited to opera singers and especially those specializing in roles from Butterfly. The first concours will be held in Japan and the second will be held three years later, probably in Italy. The concours will alternate, every three years, between Japan and a foreign city.

Applications will be distributed to some 45 countries where opera is regularly presented. Then, a committee of judges will select those to be brought to Japan, all expenses paid, for the final competition. Eight prizes will be awarded, including the Tamaki Prize of one million yen and a medal as first prize.

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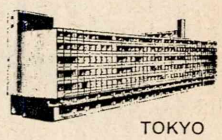

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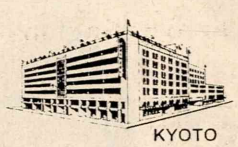

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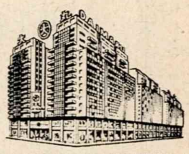

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Japanese Currents

BALLET

'The Asuka Story' Ballet

Ballet enthusiasts recently enjoyed a performance of the original Japanese ballet, "Asuka Story," presented by the Asami Maki Ballet Company in Tokyo.

Based on a legend which is set in the Asuka Period (late sixth to early seventh centuries) it deals with the story of an abandoned baby girl, apparently of noble birth, who is brought up by a hunter and his wife. When the girl grows up she is beautiful but cannot speak. Accordingly her parents decide to place her in the service of a shrine to the dragon god. Her beauty and dancing so impress the dragon god that he makes her his queen. The relations between the dragon god, the girl and her step-brother, who has fallen in love with her, are the basis of the ballet's plot.

The ballet was choreographed by Akiko Tachibana and Igor Schwezoff and has three acts and four scenes. Last spring it received the Education Minister's Award for ballet in the Arts Festival.

Noriko Ohara, one of the ballerinas who alternated in the lead role in "The Asuka Story."

PUBLISHING

More Than Just Newspapers

Noriko Umemura, Miss Tokyo 1965.

Newspaper publishing companies in Japan fill many more roles than their overseas counterparts, including conducting beauty contests. Although all Japanese newspapers have various types of projects, including lecture series, exhibitions, publishing of books and magazines, as well as sponsoring scientific research and exhibitions, and sports meets, the three major newspaper chains—Asahi, Mainichi and Yomiuri—set the pace.

The Asahi seems to lead the others in the scope of its activities. Tutankhamen's gold mask is now on display in Japan under the auspices of the Asahi; this is the first time it has been out of Egypt. Of course, exhibitions as important as this one (most visitors in a single day: 50,000; total attendance in Tokyo: about 1,100,000) are carried out with the assistance of the Japanese and concerned foreign Governments. Last year, the biggest Asahi-sponsored attraction was the exhibition of the Venus de Milo (830,000 attendance).

The Mainichi sponsors the Tokyo Biennale; the eighth exhibition, this year, drew 500,000 people, and recently sponsored "Two Thousand Years of Chinese Art," from the collection of the Hsi-an Museum; this was the first time that Communist China sent an art exhibition abroad. Together with the Japan Science Foundation, the paper is sponsoring a two-month exhibition on Soviet Space exploration, and last year there were Picasso and Dali exhibitions.

The Yomiuri has, relatively, gone in heavily for sports, and owns a pennant-winning ball team, the Yomiuri Giants. Further, it is the sponsor of the International Print Biennale, the third largest such exhibition in the world, and the Yomiuri Symphony Orchestra.

All are involved in radio and television broadcasting. Other papers are so involved as well; the Chunichi Shimbun has Chubu Nippon Television. Further, almost all major mountain climbing expeditions are newspaper-sponsored. The enumeration of the activities of Japanese newspapers could continue at much greater length. Local papers, such as the Tokyo Shimbun, also get into the act, although not on the same scale as the above three, which are national papers. Tokyo Shimbun, for example, is co-sponsor of the annual Miss Tokyo Contest, won this year by Miss Noriko Umemura, 23 and a coed at Keio University. Selected for intelligence as well as beauty, the former Miss Setagaya Ward will officiate at various ceremonies during the coming year.

ANIMATED FILMS

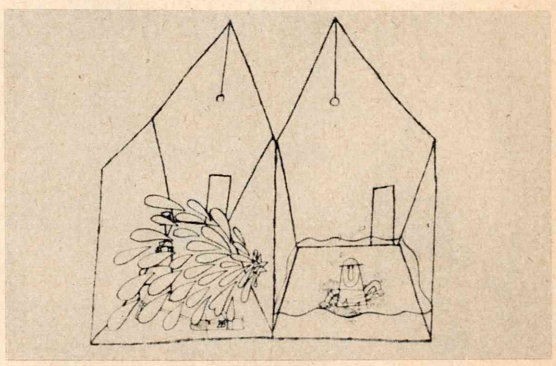
Festival Given International Scope

The Animated Film Festival presented this year at Sogetsu Art Center in Tokyo has a larger scale and more of an international flavor than before, to the extent that it now one of the handful of important animated festivals.

Animators from Britain, Italy, France, Czechoslovakia, Poland and the United States, in addition to leading Japanese animators, are having their films screened in early October. Many of the European films have already been well-received at earlier European festivals and only the Japanese animators presented new works.

Japan's leading animator, in terms of having a reputation abroad, is Yoji Kuri; he presented three films this year. Despite the brevity of animated films, they must be made with painstaking care, and Kuri produces only five or six three-minute films a year.

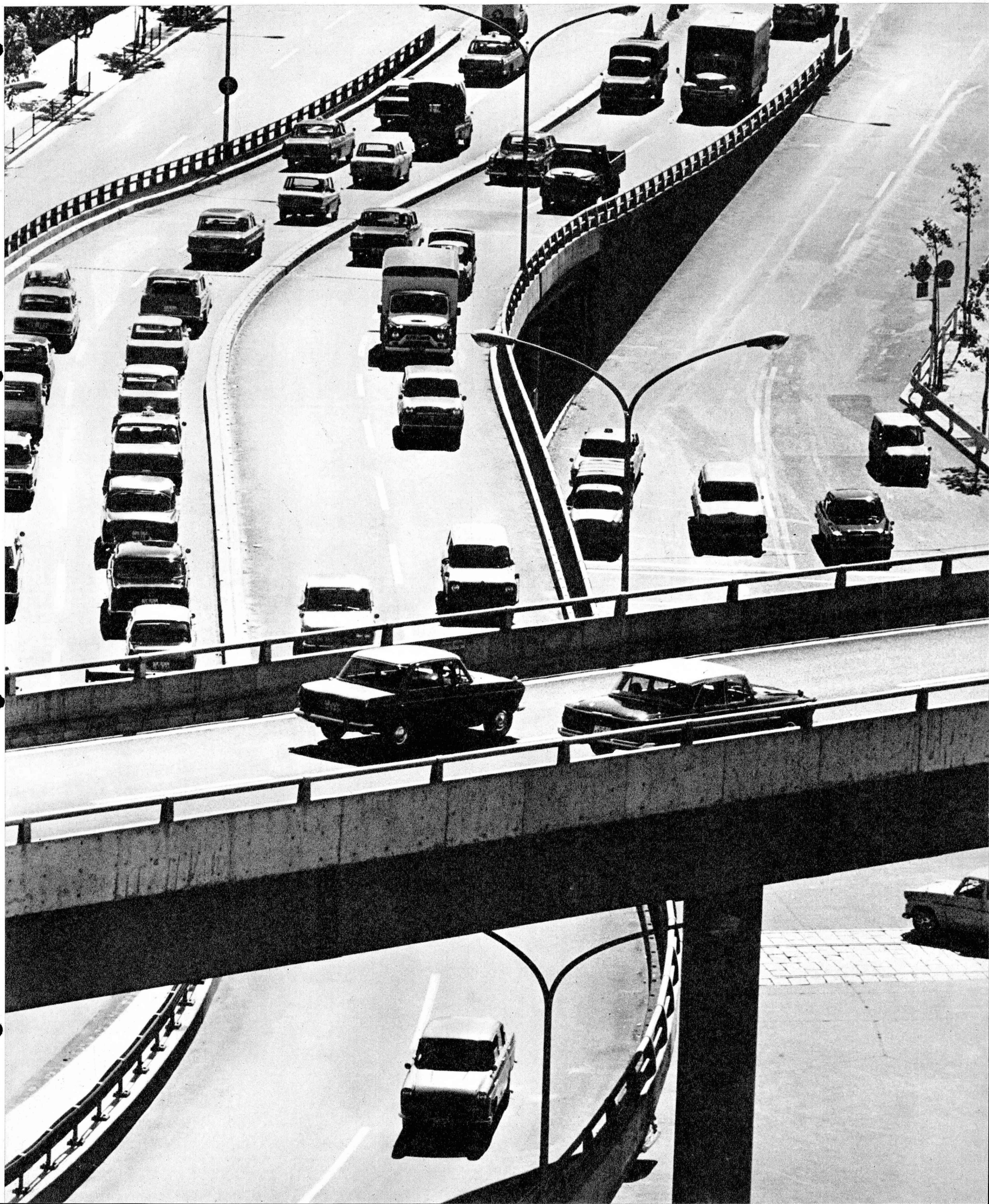
In "The Guy Next Door" he depicts the frustrations of city living. The principal character cannot fall asleep as his neighbor disturbs him by doing such things as typing, blasting off a rocket and swimming in a water-filled room.



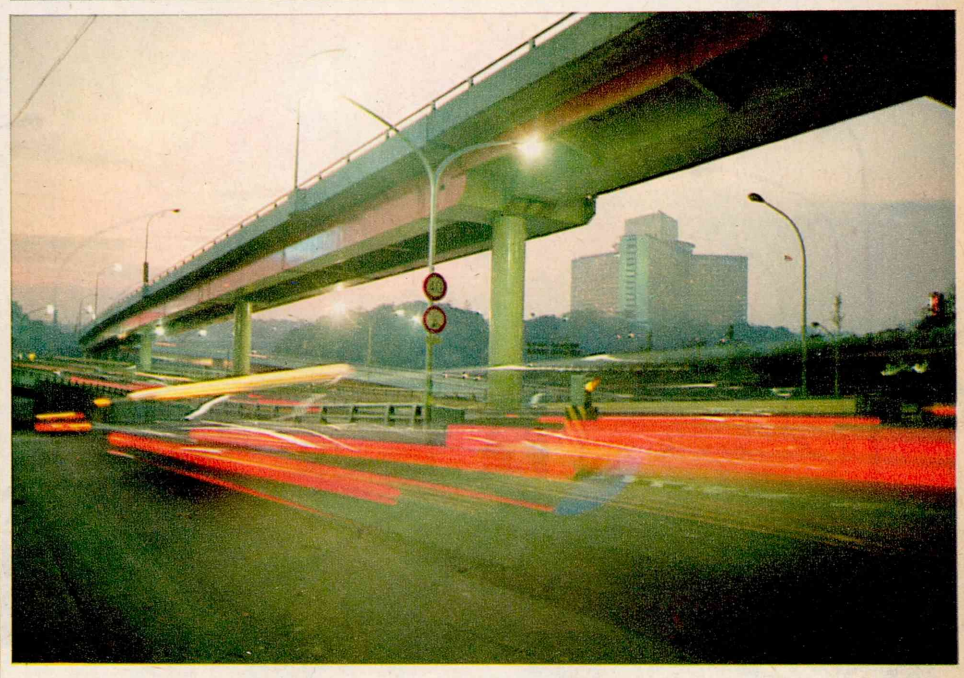
Even draining his neighbor's room resulted in only a lull in the disturbances; from "The Guy Next Door."

(Edited by Martin Cohen)

HIGHWAYS: TOKYO'S SINEWS



BROTHER
ブラザー
アスパラ
マツダ
BROTHER



(Above) At Gofukubashi, near Nihonbashi; "bashi" means "bridge" but as rivers are replaced by highways, the word may come to mean exit ramp or interchange. (Below) The Hotel New Otani, Tokyo's newest and biggest hotel, seen from Akasaka mitsuke.

Akasaka mitsuke: bear right for Shinjuku; turn left for Shibuya.

Japan needs no better proof that her cities are not made of paper and wood than Tokyo's highways. Snaking through the city like sinews of steel and concrete, they indeed strengthen Tokyo from economically debilitating traffic jams and frustratingly slow moving traffic, which take their toll of human tempers as much as in any other way. Not all Japanese cities have proportionate highway developments, but not many cities, including, one must remember, European and North American metropolitan centers, have the problems that Tokyo has.

Tokyo is the largest city in the world, with king-size problems. Both get bigger all the time. In terms of traffic, conditions became so bad, due to urbanization, population increase (largely social as people from all over the nation are lured by Tokyo's attractions) and the proliferation of automobiles, that traffic conditions were commonly referred to as "transportation hell." Typical of this situation was the drive from Tokyo International Airport (Haneda) to Shinjuku, a bustling subcenter in the northwest part of Tokyo, which used to take an exasperating hour and a half, through narrow, crowded streets.

But as Tokyo began flexing her muscles before the Olympics last August, one of the strongest sinews of all was put into service:

Shortly after leaving Haneda, the new highway is parallel, for a few minutes of driving time, with the new monorail . . .

a 27-kilometer (17-mile) expressway between Haneda and Shinjuku, via the Ginza and Nihonbashi, the latter the starting point for measuring distances since the Tokaido was travelled by palanquin-bearers and pedestrians. In addition to being a great convenience, opening of the expressway created new vantage points for seeing Tokyo's famous spots, including Olympic facilities, and was a sight to see in itself. It now takes only 30 minutes to drive from Haneda to Shinjuku, and those going only as far as downtown Tokyo can get there in 15 minutes. In an age where getting from the airport to the downtown parts or central business districts (CBD) of cities often takes as long as a flight itself, Tokyo can boast of being unexcelled in respect to the linkage between the airport and the CBD.

This expressway is part of a comprehensive plan, already largely implemented, aimed at facilitating the traffic flow in Tokyo. The construction of these modern highways is probably the most important factor in changing the appearance of Tokyo of this decade. The changes wrought by the highways are more than superficial ones, but the importance of the highways is best realized by a look at the conditions they have to confront and improve.

. . . and then the highways gets closer to the central business district, and industrial sites and Tokyo Bay is replaced, on both sides, with high-rise office buildings.

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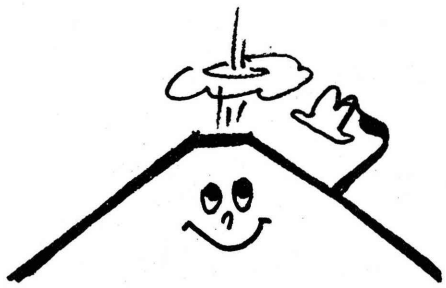

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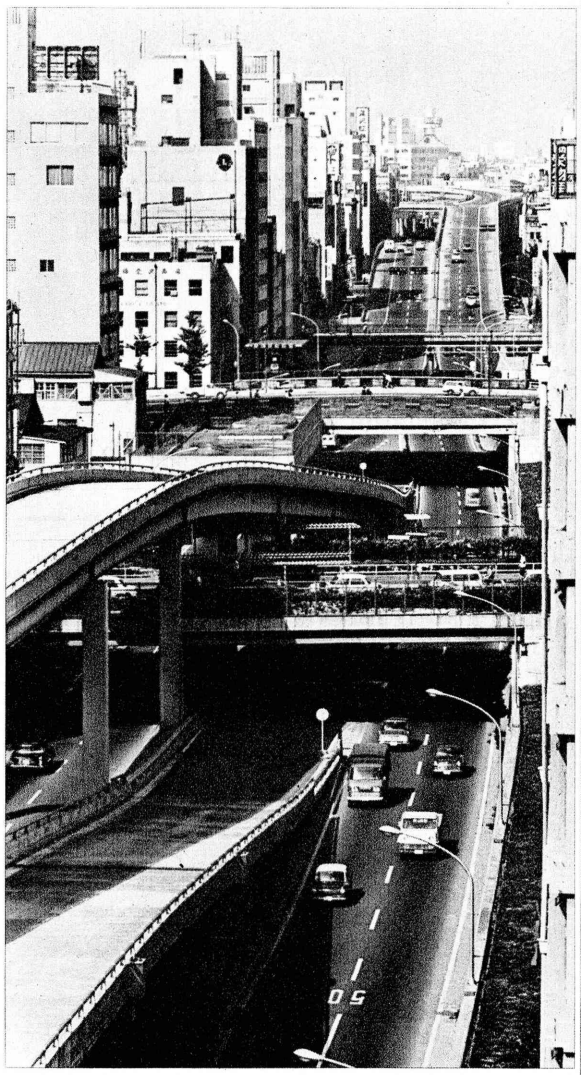
Tokyo's population passed the ten million mark in 1962, and has continued to grow. But this figure alone is not important. One must examine, in addition, population movement. The three wards of downtown Tokyo, namely, Chuo, Chiyoda and Minato, have a daytime population of 1,650,000. At night, however, all but 54,000 of these people leave, to return to the other 20 wards, suburbs and outlying districts. In accordance with the sky-high price of land in these wards, new buildings are invariably higher than those erected before, with consequent increases in office space, and office workers. There is a counter-trend toward decentralization, but Tokyo is growing so rapidly that it scarcely seems to be having any effect. And, an increasing percentage of these people are going up and back by car.

In 1950, there were but 60,000 cars in Tokyo, but now there are over one million. Further, the average length of new models inches a bit longer each year, and an increase in automobiles means that more parking space and wider streets are needed.

Highways are not the only solution to Tokyo's transportation problems. The subway lines have been extended, new buses put into service, bus terminals improved, and there is a monorail linking Haneda with Hamamatsu-

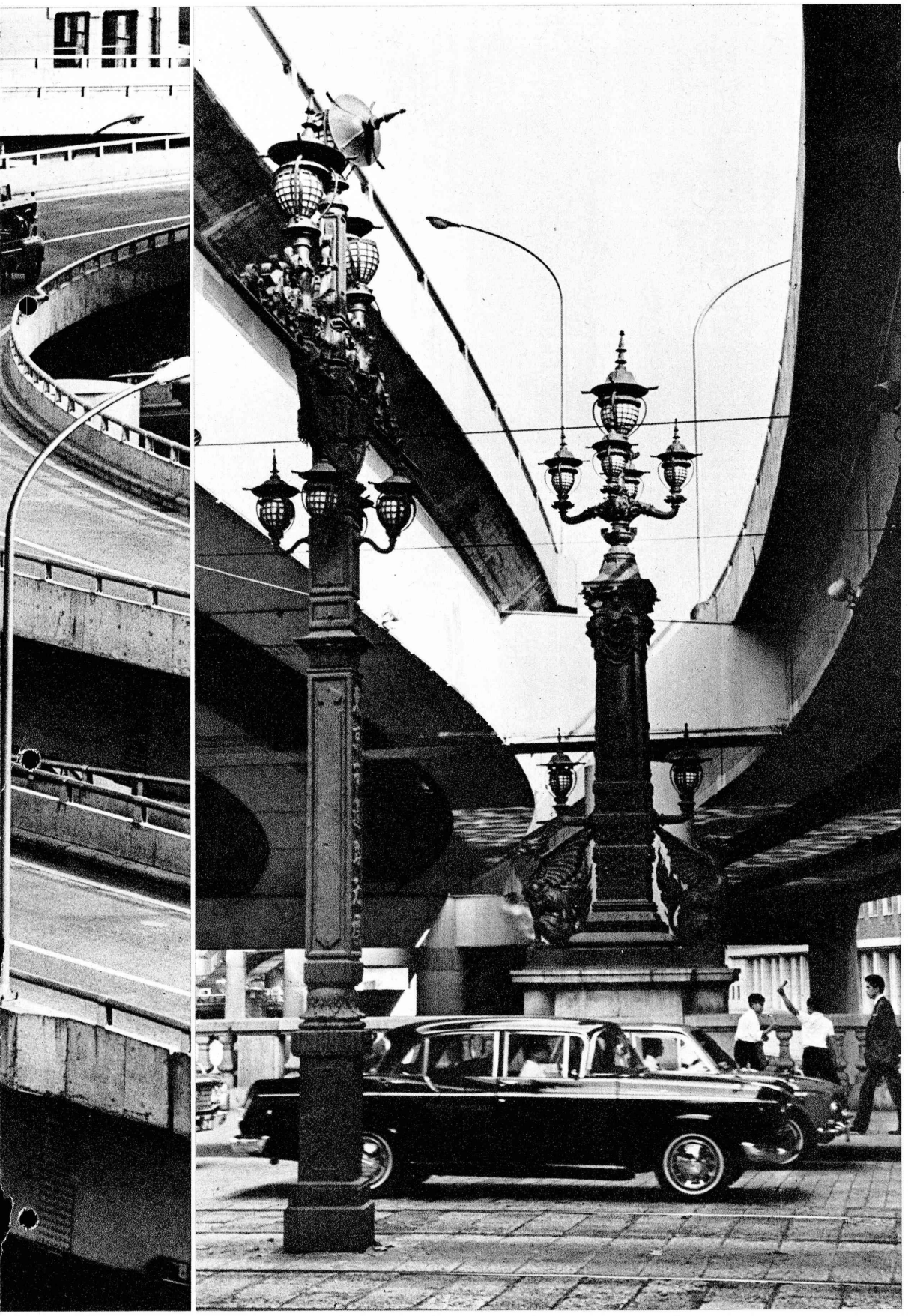


Three scenes in the Nihonbashi area: Above, in the heart of the CBD where the highway replaced a river . . .

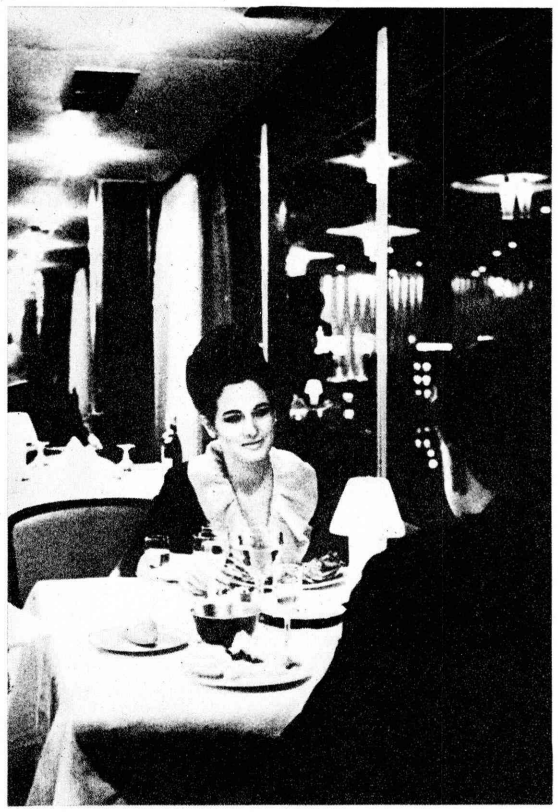
Edobashi interchange, near the wholesale and manufacturing district, and . . .

cho, which is only a few minutes from Tokyo's CBD, chief hotels and shopping and amusement centers. It is undisputable, however, that highways are the most impressive of all, and the most efficaceous, in soothing the conditions of Tokyo's "traffic hell."

The wheels of city administration grind no slowly or faster in Tokyo than elsewhere. But as the processes of urban change shifted to up-tempo, and implementation of a total highway plan became more imperative, Tokyo administrators sped up too. Basic studies and a survey of future needs had been begun in 1952 by Tokyo Metropolitan Government, and after various alternatives were



Nihonbashi, the old bridge, still the starting point for measuring distances to and from Tokyo.



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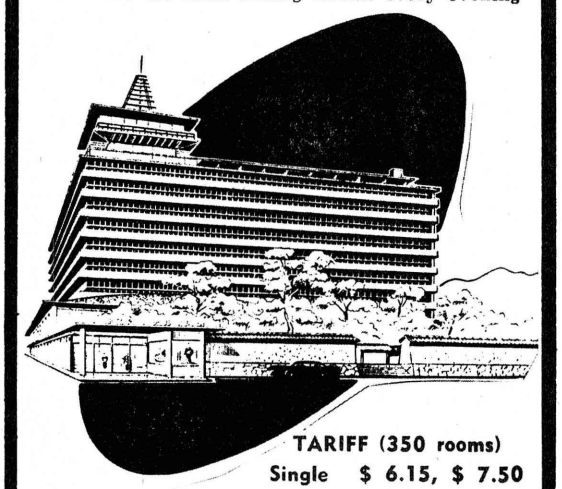

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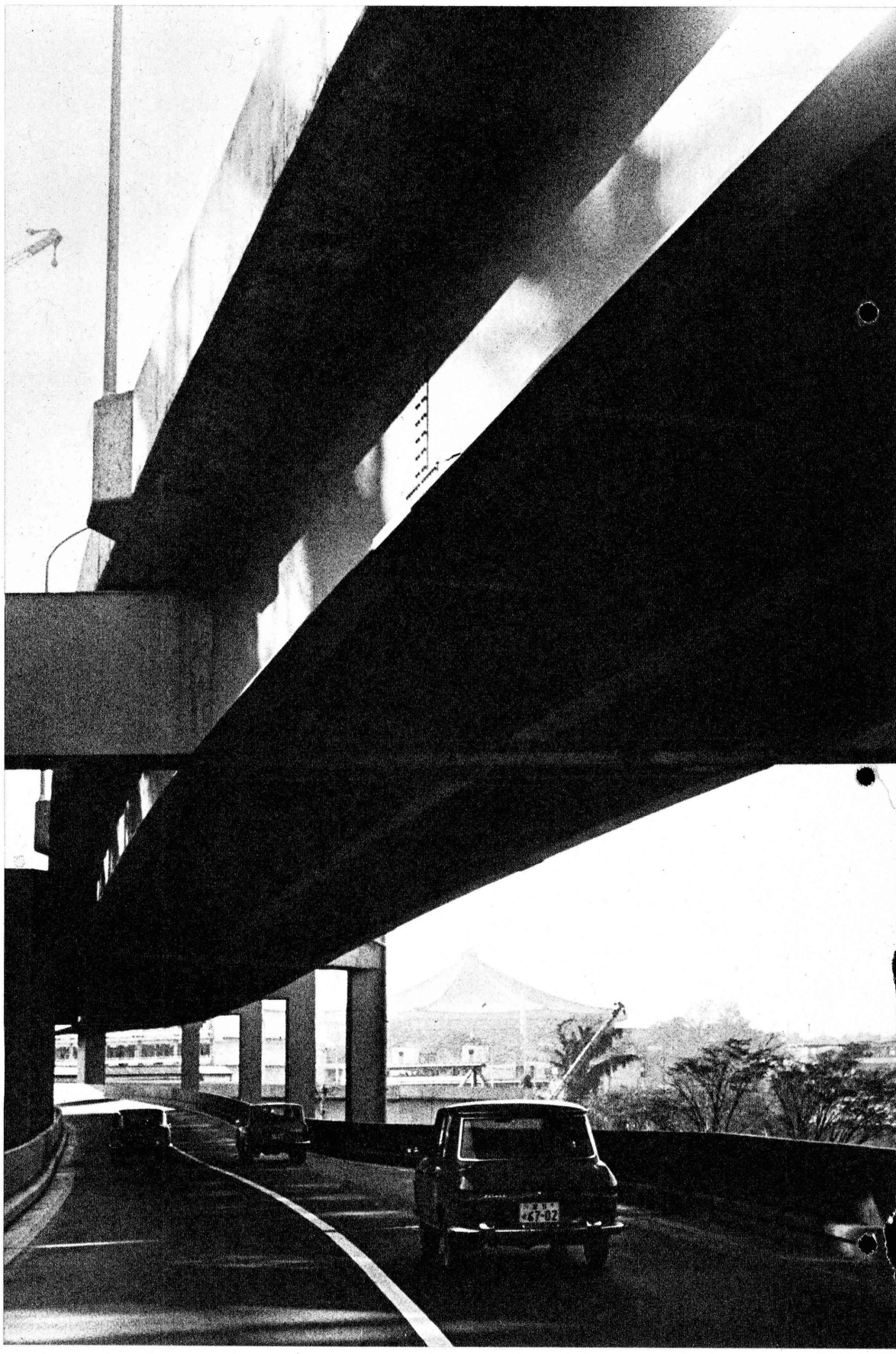
considered, preliminary plans, and then final plans, for the system were drawn and completed in 1959. The projected length was 71 kilometers (44 miles), including eight routes radiating from Tokyo's CBD to the subcenters and beyond.

Radial route No. 1 connects the CBD and Haneda, and in the near future will be extended to Kawasaki and Yokohama. Routes 2, 3, 4 and 5 link central Tokyo with subcenters such as Shinjuku and Shibuya. The other three routes go to Tokyo's wholesale, manufacturing and industrial districts.

Construction of highways considered vital to the Olympics, when there were, even for



Near the Imperial Palace; framed by the two levels of the elevated highway is the Budokan, or Martial Arts Hall, built for the Olympics and just within Palace bounds.

Tokyo, olympian problems in terms of transportation, were given priority and Nos. 1 and 4 were completed on schedule. At the present time, work on Nos. 2 and 3 are nearing completion, but the others are still in the blueprint stage.

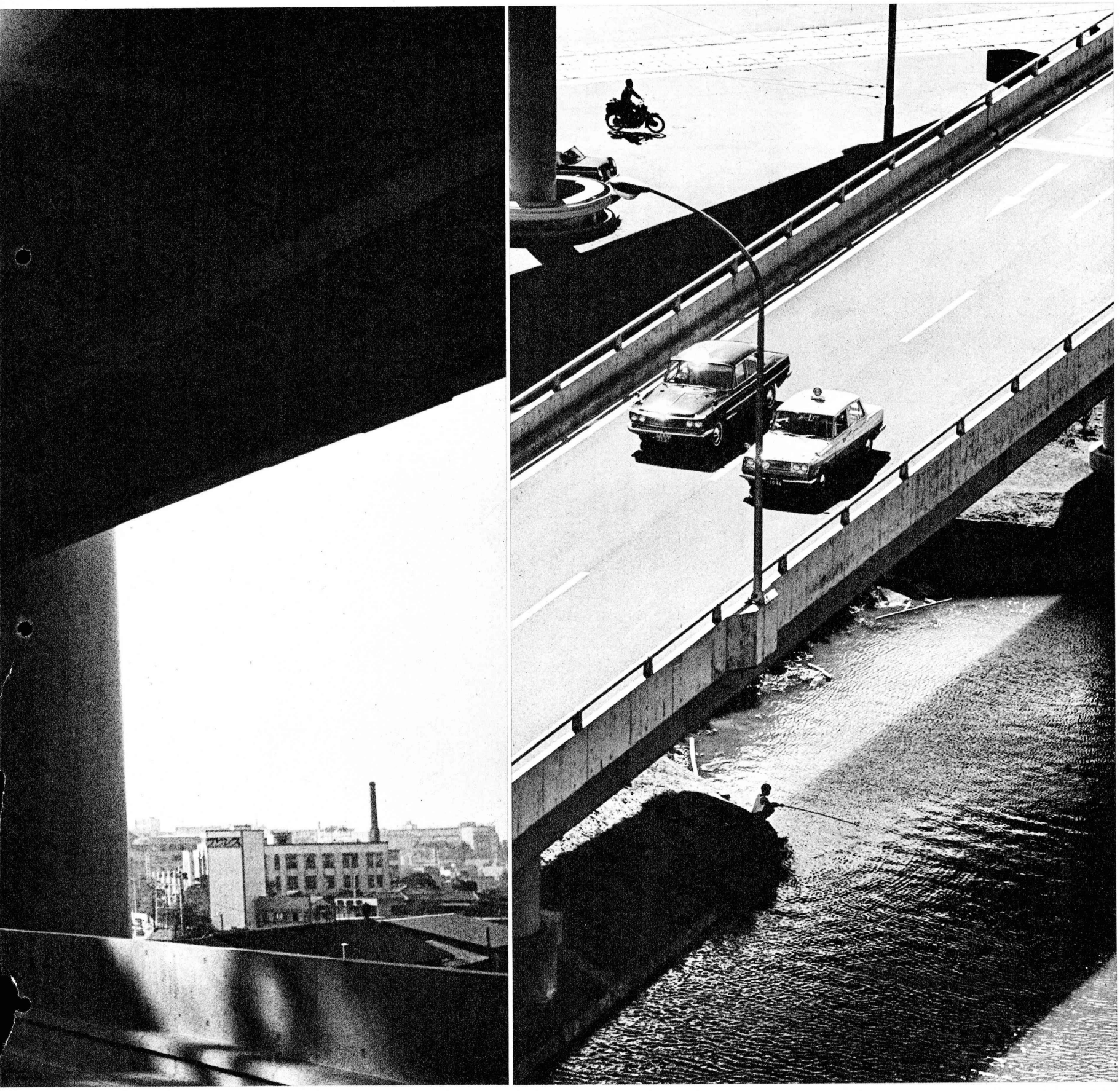
To accomplish this, the Tokyo Expressway Corporation was established in June, 1959, and charged with taking charge of construction, maintenance and repairs of roads and parking facilities. To date, 32 kilometers have been completed.

In addition, widening and reconstruction of existing roads is being carried out in a concentric scheme with relation to Tokyo's center, linking the subcenters and radial routes; this is being undertaken by the national and city Governments.

As if they did not have enough problems to cope with, planners had exceptionally stiff problems involved in acquiring land. Not only were many land owners involved, but there was no alternative to a plan which called for many curves. To ease problems of land acquisition, highways were routed over river beds as much as possible, and expropriation of private land was kept at a minimum. Still, people who lived along the rivers complained that even the small rivers, which in places were none too clean, were preferable to highways.

The engineering of the highways' design is first-class, but some problems remain. An attempt at constructing a park over a highway (near the Kabukiza theater) was a dismal failure, and foreign residents in Tokyo have complained that although the highways are numbered, there are insufficient English (or Romanized Japanese) signs, and many drivers have expressed the opinion that speed limits are unrealistically low.

Despite minor grumbling and impatience over completion of the system, Tokyo drivers —and non-drivers as well—are proud of their highways, use them more and more, and have

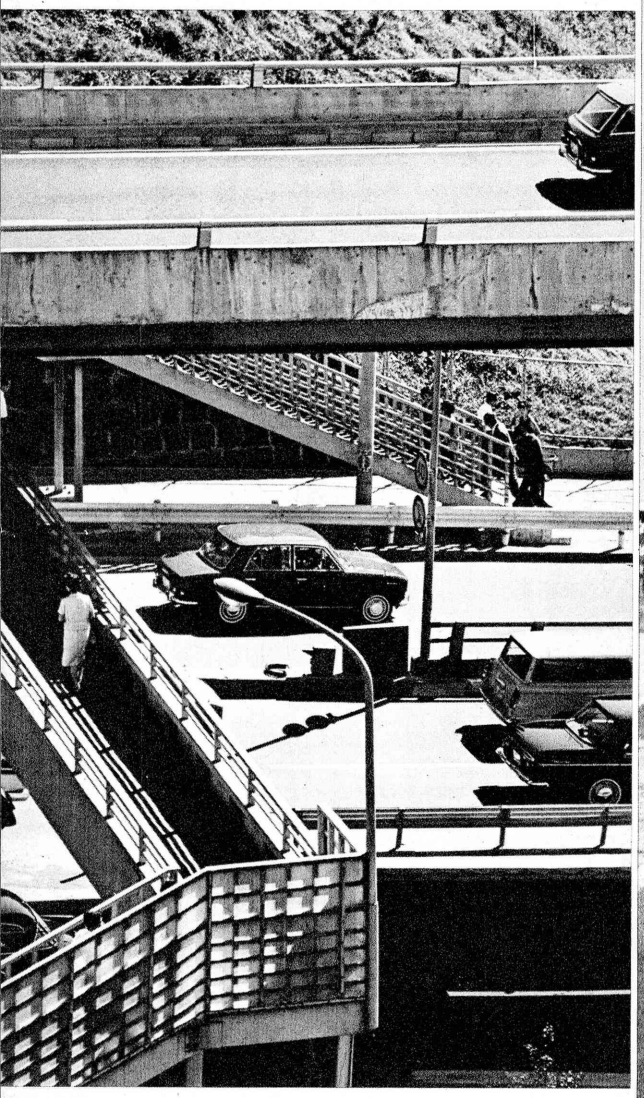


Layers of living in Tokyo (Akasaka mitsuke).

made them objects of sightseeing in themselves. The Haneda-Shinjuku highway is the most interesting of all, and to conclude this survey of Tokyo's highways, a sightseeing guide between Haneda and Shinjuku follows, as a sampler of the attractions of Tokyo.

Haneda-Shinjuku Log

1. Start at Haneda.
2. Shortly thereafter, enter a 300-meters-long tunnel under Tokyo Bay.
3. New elevated, pass over reclaimed land, passing side by side with the monorail with Tokyo Bay on the right. So much of the bay has been reclaimed for expansion that Minato Ward, which means Bay Ward, is no longer near the harbor. Industrial zone on the right.
4. Pass under the monorail track; enter downtown Tokyo. Tokyo Tower visible on the left.
5. Now pass through high-rise buildings and, at night, a kaleidoscope of neon signs.
6. Edobashi interchange. Pass over Nihonbashi. From here to Shinjuku—most of the curves.
7. Cross the Yamate Loop Line of the Japan National Railways, which links the subcenters and Tokyo Station.
8. Elevated. Imperial Palace and moat visible on the left. Altitude: 20 meters above ground level.
9. Chidorigafuchi Park. Pass over the moat, then through a tunnel.
10. Miyakezaka interchange, the world's largest underground interchange. Construction cost at this point: 4.4 million yen per meter!
11. National Diet Building seen on the left.
12. Akasakamitsuke. Most of the major hotels are in this section.
13. Meiji Shrine . . . National Stadium and other Olympic facilities.
14. Cross the Yamate Line again. Terminus: Shinjuku.



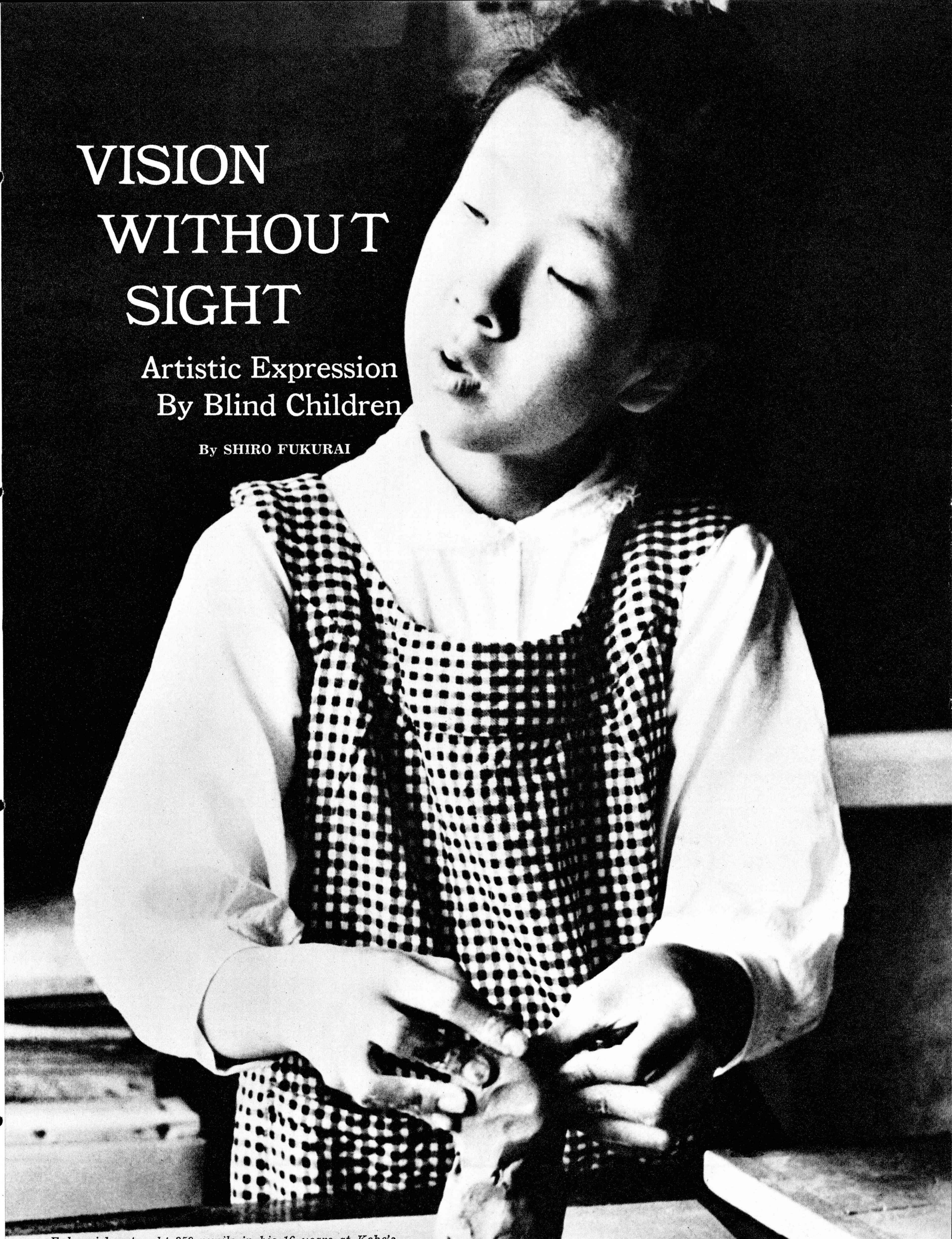
Highway planners strove to separate pedestrian and vehicle traffic as much as possible by such means as pedestrian overpasses.

Nearing Shinjuku, at Jingu Gaien, not far from Olympic and other sports facilities.

VISION WITHOUT SIGHT

Artistic Expression By Blind Children

By SHIRO FUKURAI



Fukurai has taught 250 pupils in his 16 years at Kobe's school for children with extremely poor eyesight. Seven of his present pupils are totally blind; it is their works which are shown here.

VISION WITHOUT SIGHT

It was my fate to become a teacher of art in the Kobe Municipal School for the Blind 15 years ago, in April, 1950. Facing the rows and rows of expressionless faces with their unblinking, sightless eyes staring straight at me, I was first filled with remorse for having taken on a job at which I had had practically no experience. There were days when I felt that I would surely fall ill as I valiantly tried to adapt myself to this situation.

I Start Teaching Sculpture

One day, however, I climbed a hill behind the school and discovered a small pond. I stood on the edge of the pond and scooped up a handful of clay. It was just then that an ideal flashed into my mind. Why not teach my little blind proteges the art of sculpturing with clay?

At that time, there was no room in the school where I could teach them art. I found a table in the corridor of the school and, using it as my desk and a working place, started teaching my pupils the fundamentals of sculpturing. Hope began welling up in my heart as I made up my mind to devote all my energy to my chosen profession.

However, I could not reply to the numerous questions my pupils asked during the first several days.

"How can we make something which we have never seen?"

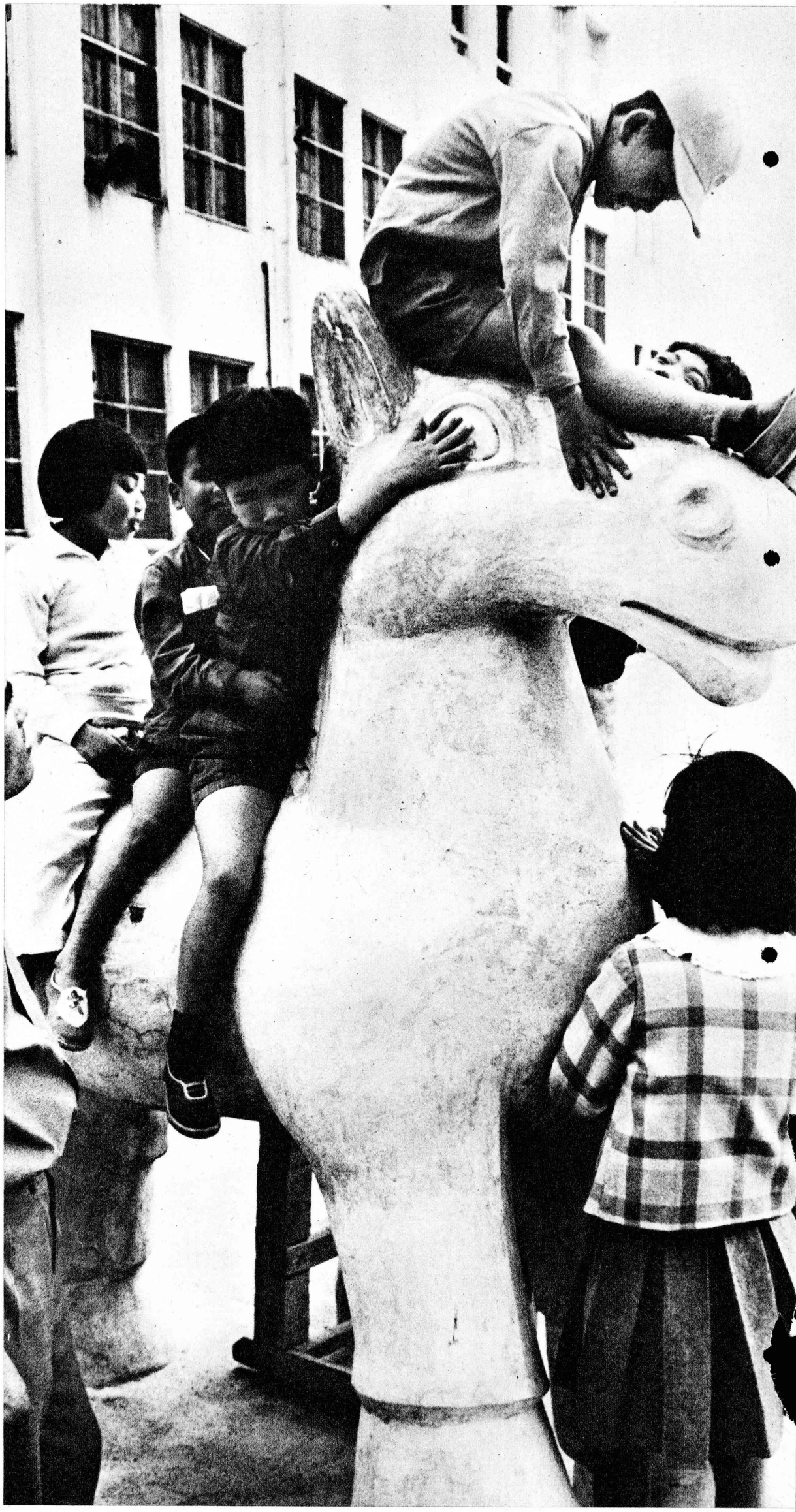
"What good is there in learning how to make sculpture?"

These questions left me standing speechless before our long table. It seemed that my pupils were ashamed of having their work seen by others.

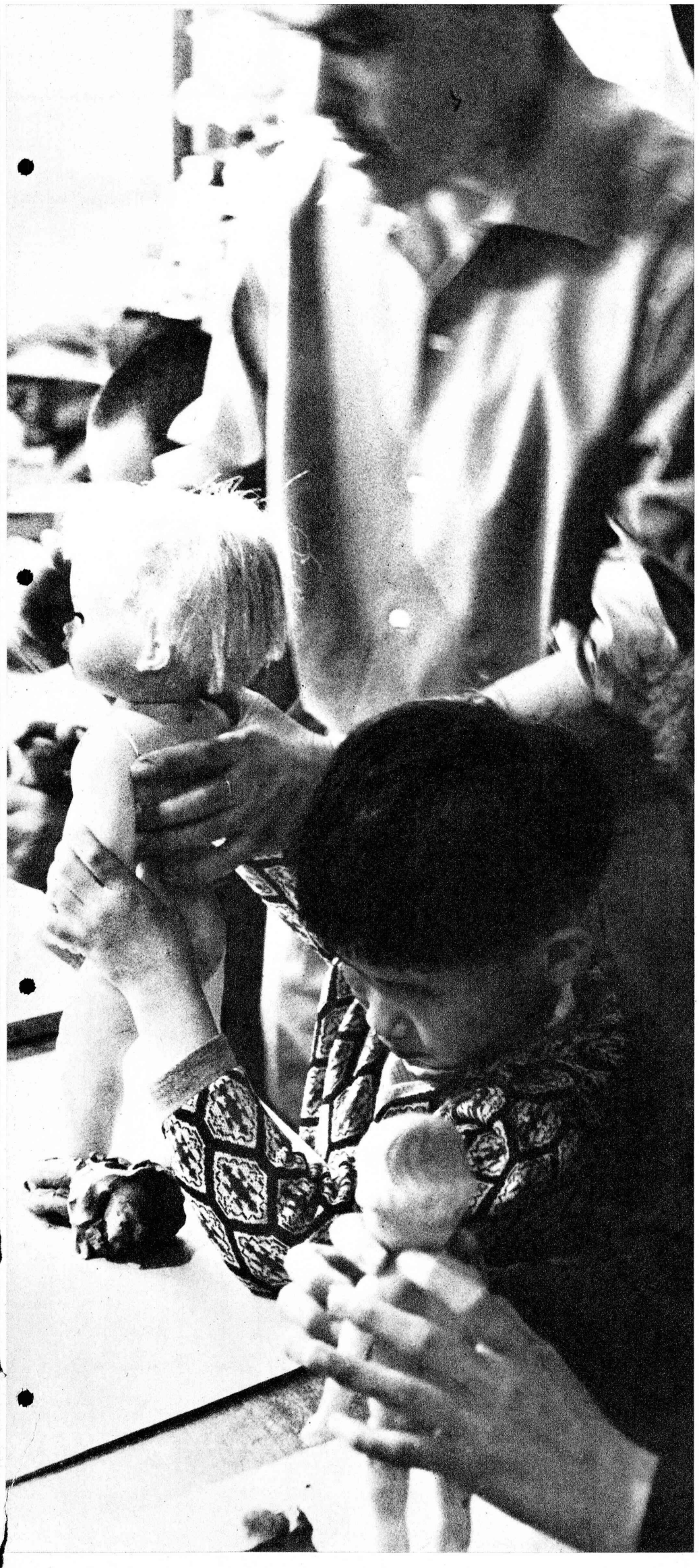
The following year, in 1951, one of my blind pupils gathered enough courage to mold a figure of a dog in clay and show it to me. The article he had produced, however, was like an airplane with short wings. In the middle of the body, there were two rows of three small protrusions. I asked the sculptor what the protruding objects were and he replied that they were the dog's ribs. It was then that I first came to know the world of touch and opened my eyes to the world of the blind.

Since then, I have come into contact with a large number of blind children and learned that the majority of them have had an unfortunate upbringing. Because their childhood education was far from appropriate in the nurturing of their sense of touch, the children lacked the initiative and courage to express their feelings and inner emotions. Although they were able to read and write Braille, they found it difficult to react to the feeling of an object. That which they had found interesting when they felt an object was reproduced, in their sculpture, in exaggerated proportions, resulting in an imbalance of the object as a whole.

There were some students who were at first afraid of even touching the clay when they entered the sculpture class. There were some very young children who put the clay into their mouths as if it was something to eat. However, as they began pressing the clay with their fingers and pounding it with their fists, they gradually changed the clay into figures representing sticks, boards and balls. By combining these three forms, the pupils gradually began to produce the figures of human beings and animals. The children, however, were generally retarded in their ability to form complex shapes and their products were nothing



Fukurai made the horse at the far left to enrich play of the school's pupils. In his classroom, plastic dolls take the place of plaster casts for beginning students.



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Takashimaya

but extremely abstract figures, difficult to comprehend.

It must be mentioned that there were some sculptures which were exceedingly realistic and which amazed even those who could see, but very few children were capable of producing such articles. However, the object of my art instruction was not to teach my pupils how to make products similar to those molded by normal children, but to teach them, living in a world of eternal darkness, how to freely express their emotions, desires and dreams.

Because the blind children lack visual stimuli, their emotional range is restricted. The happiness they obtain from sculpturing depends largely on the anticipation and evaluation of their products by their teacher.

The imprints of the fingers of the pupils on their sculpture are as pure as those of the fingers of God. The harmonious and rhythmical imprints of their fingers strangely evoke an impression of sublimity when their more fortunate brothers see the sculpture. And this is created when the children first understand what the teacher is striving to teach and when they finally have the courage to turn their own emotions into tangible creations, and to have joy in doing so.

Success!

It was in 1954 that a sculpture by one of my pupils was honored with a prize by the Japan

UNESCO Arts Federation. Another of my pupils, a child who was both blind and deaf, received the Health and Welfare Minister's Prize in the National Arts Exhibition for Handicapped Persons. It goes without saying that all the pupils in the school were overjoyed at the news of the two honors, but again I had to remain silent when one of my children asked me this simple question:

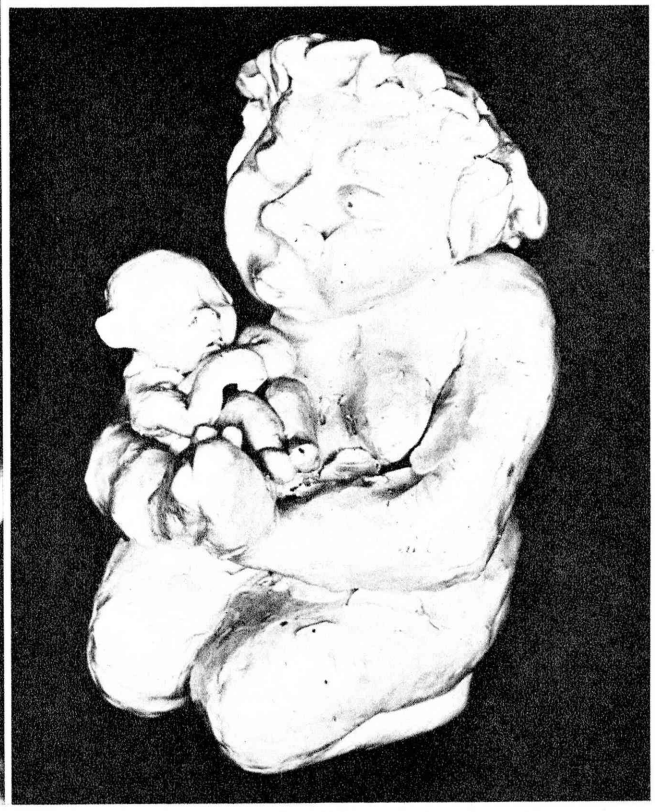
"Aren't the products of children who can see more excellent than ours?"

Thus, I was faced with the problem of instilling in the minds of my pupils greater confidence in their sculpture and proving to them that their sculpture was not in the least bit inferior to those produced by ordinary children. The following year, in 1955, I entered some of the sculptures made by my pupils in an art exhibition for normal children and, fortunately, some won prizes. The pupils of my school danced with delight at the happy news and their desire to produce better works increased immensely.

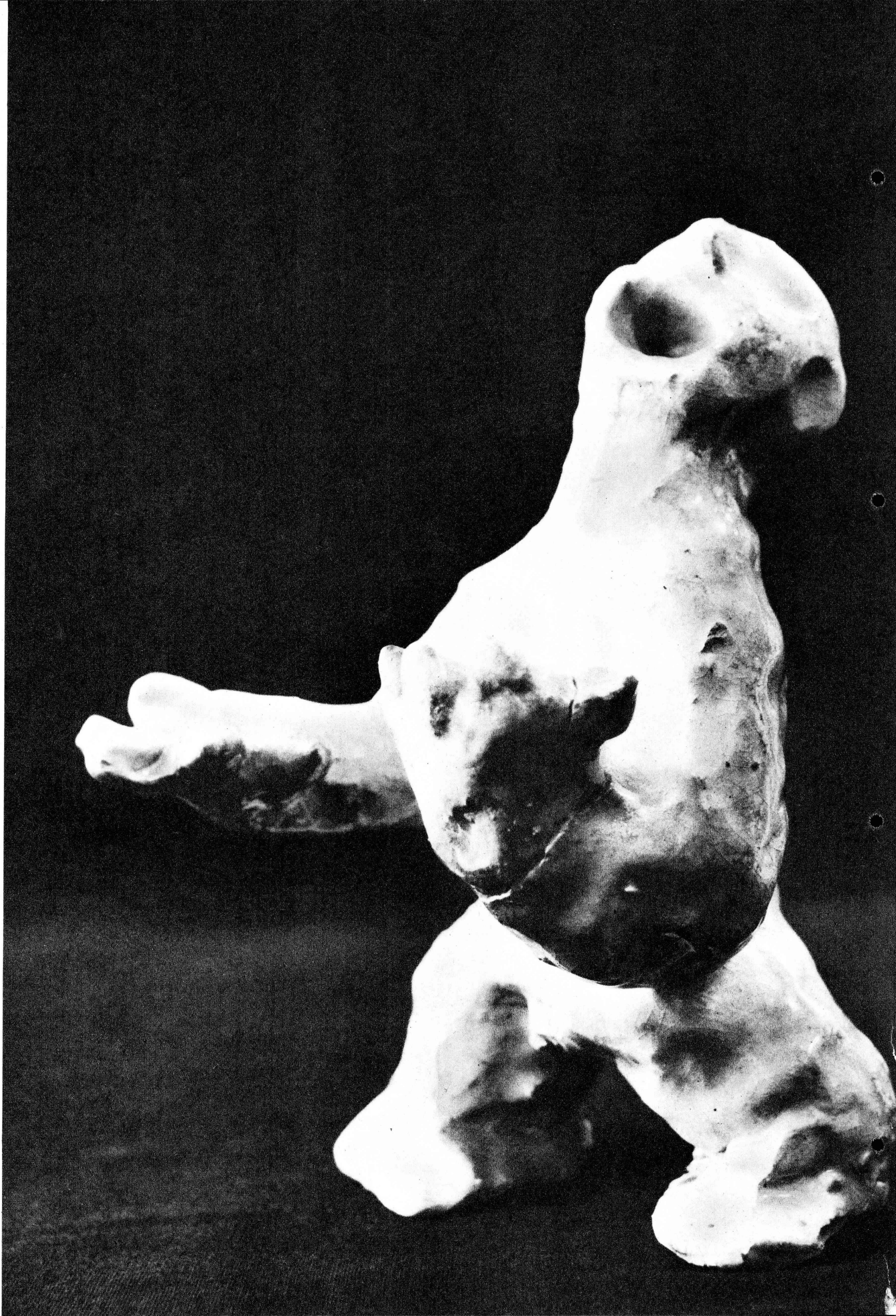
Since then, sculptures by these pupils have won prizes at similar exhibitions every year, proving that blind children were not inferior to their normal counterparts in the art of sculpturing.

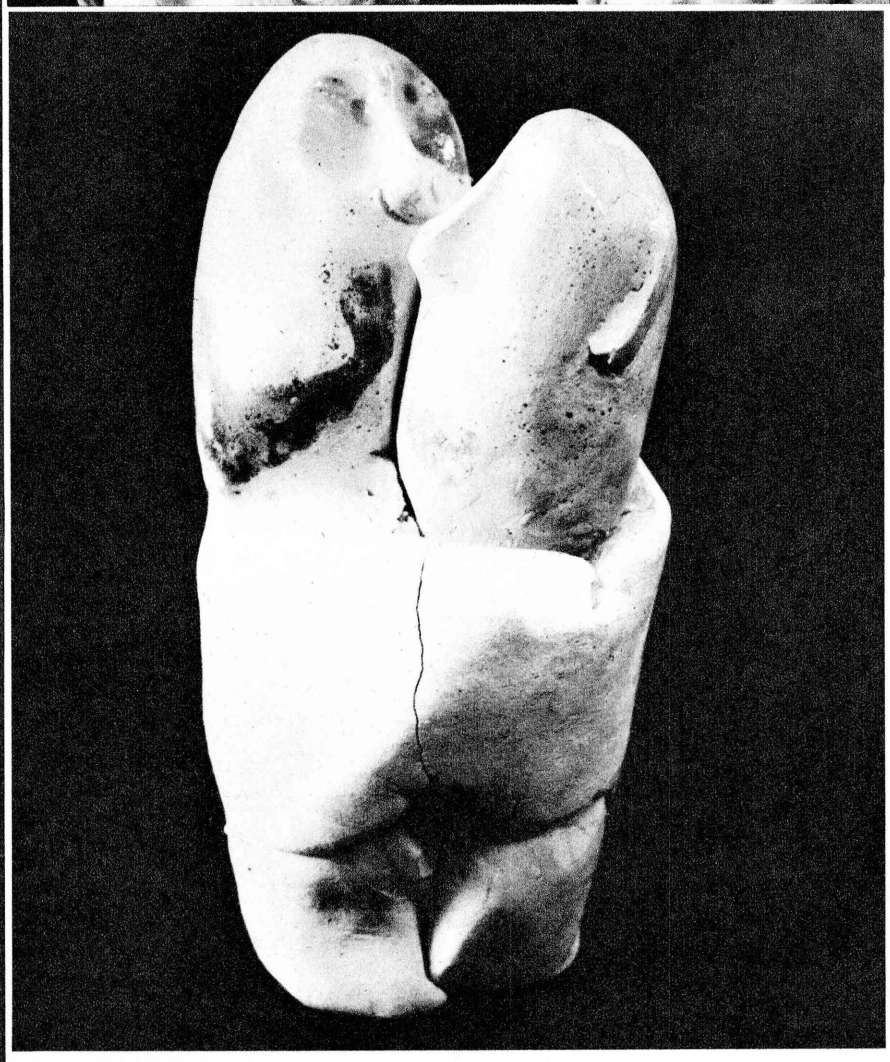
However, I began to feel the necessity of knowing what methods were being used in sculpture classes in foreign schools for the blind. I sent letters all over the world requesting information, but all the answers I received informed me that the other schools did not have any special methods of teaching the blind how to sculpt. As a matter of fact, photographs of sculpture made by blind children, in a pamphlet sent to me by one society for blind children, indicated that the children at our school in Kobe were doing superior work.

As a result, I became more confident in the work I was doing, but at the same time, I became increasingly aware of the paucity of understanding by the general public of blind children and their potential. I gathered 100 articles of sculpture made by my pupils and travelled throughout Japan, holding exhibitions.



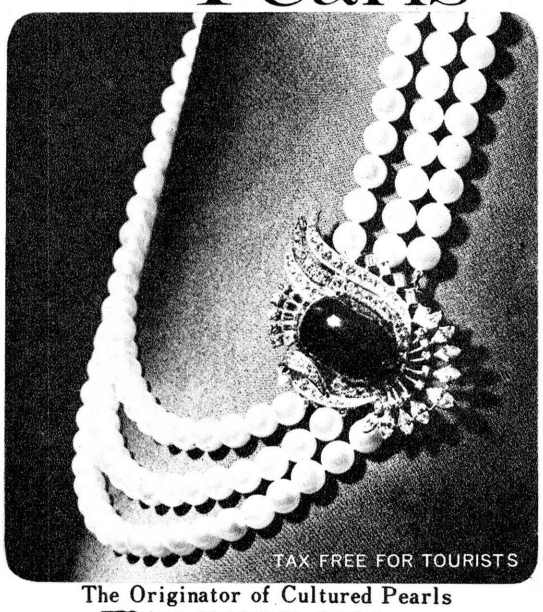
Takako Eiraku, 12, in the center in the left photo, said, "I enjoy drawing very much and my mother never complains if I return home with my blouse smeared with ink." Above is her classmate, Keiko Kawai, 13, with Fukurai. The maker of the sculpture shown below, "Mother and Child," is unknown.





Although small enough to be held in one's hand, "I Want Eyes" (opposite page), made by Kiyoshi Mizohata, is as expressive as many works even a hundred times its size. Above: "Praying," below, "Mother and Child." In both cases the identity of the sculptor is not known.

Mikimoto
Cultured Pearls



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They Start to Paint

In September, 1964, I happened to overhear a conversation between a blind child and a child with very weak eyesight, and hope surged into my heart as I saw that it would be possible to mitigate the inferiority complex of the blind to some extent if they could draw or paint pictures like an ordinary child. Here is the conversation I heard:

Blind child: "If I draw a picture, I wonder what it would be like. . ."

Child with poor eyesight: "You can't draw a picture if you can't see."

"What if I did draw a picture?"

"If you succeed, then you will become a normal child."

I had noticed from the beginning that such a difference of viewpoint existed between the blind and persons with weak eyesight. The first time I learned that even a blind child was capable of drawing a picture was when one of my pupils drew a picture representing the dog sent into space by the Soviet Union. However, I did not press this child to make further efforts because I had read that the method of expression of a blind child was completely different from that of a normal child. Nevertheless, the conversation between the blind child and the child with weak eyesight caused me to recall that the blind child had occasionally drawn pictures which resembled the figure of a human being.

I selected six completely blind pupils out of the 70 primary and junior high school children in my school and told them to draw a picture of a man. The result was in all cases the same. The head was round, the body was a thick line and the hands and legs were long

Pupils such as Kiyoshi Mizohata, above, were able to trace wet lines drawn in ink or scribed lines drawn in pencil with their fingers but found it difficult, at first, to imagine things in two dimensions.

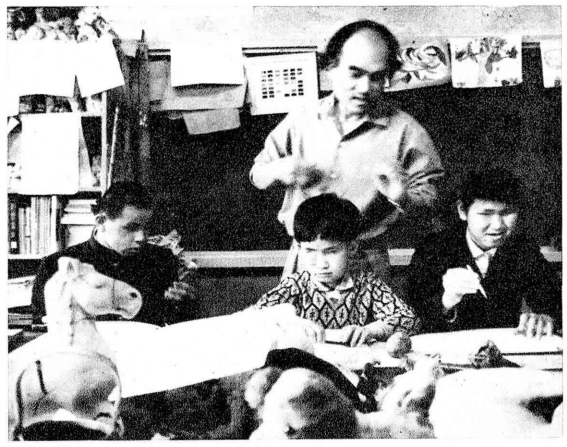
thin lines. I realized that clay sculpture and origami, or Japanese paper-folding, had been invaluable in enabling the children to draw a picture of a man. They had used pencils and placed some paper beneath their drawings. Then, bearing down, they inscribed their drawings.

When the pupils showed interest in using a brush, I encouraged them and told them with confidence that from now on they were to use brushes and India ink in drawing pictures. They had extraordinary success with this medium. When the paper on which the picture was to be drawn was large, the figures tended to lack proportion, but the pupils began to learn to trace the wet lines of their drawing with their fingers and were thus able to get an idea of how their work was progressing.

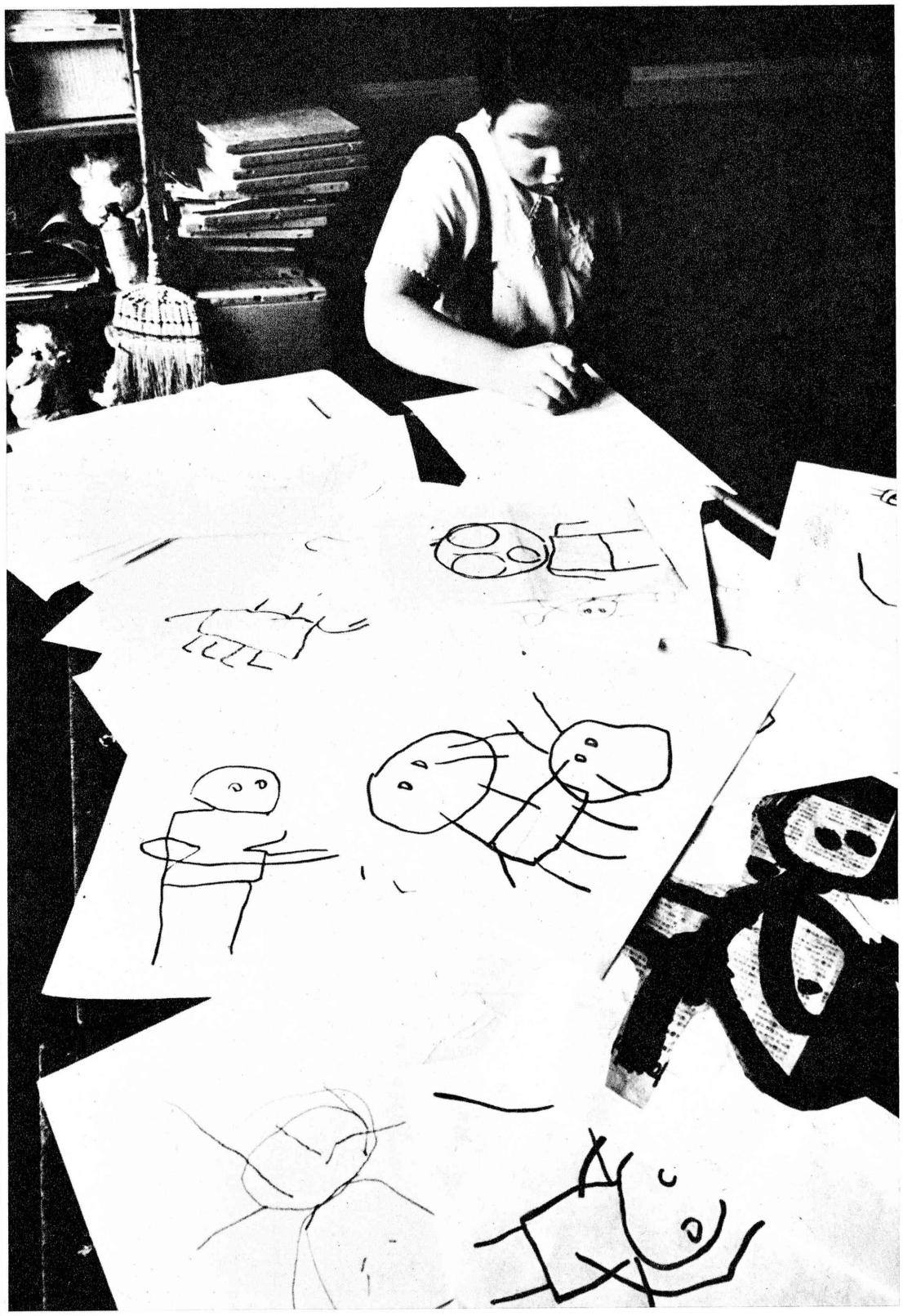
In June, 1965, I printed the drawings of the six pupils and sent them to schools for handicapped children in 70 countries. I also urged my children to draw pictures at home, which greatly pleased their parents and family.

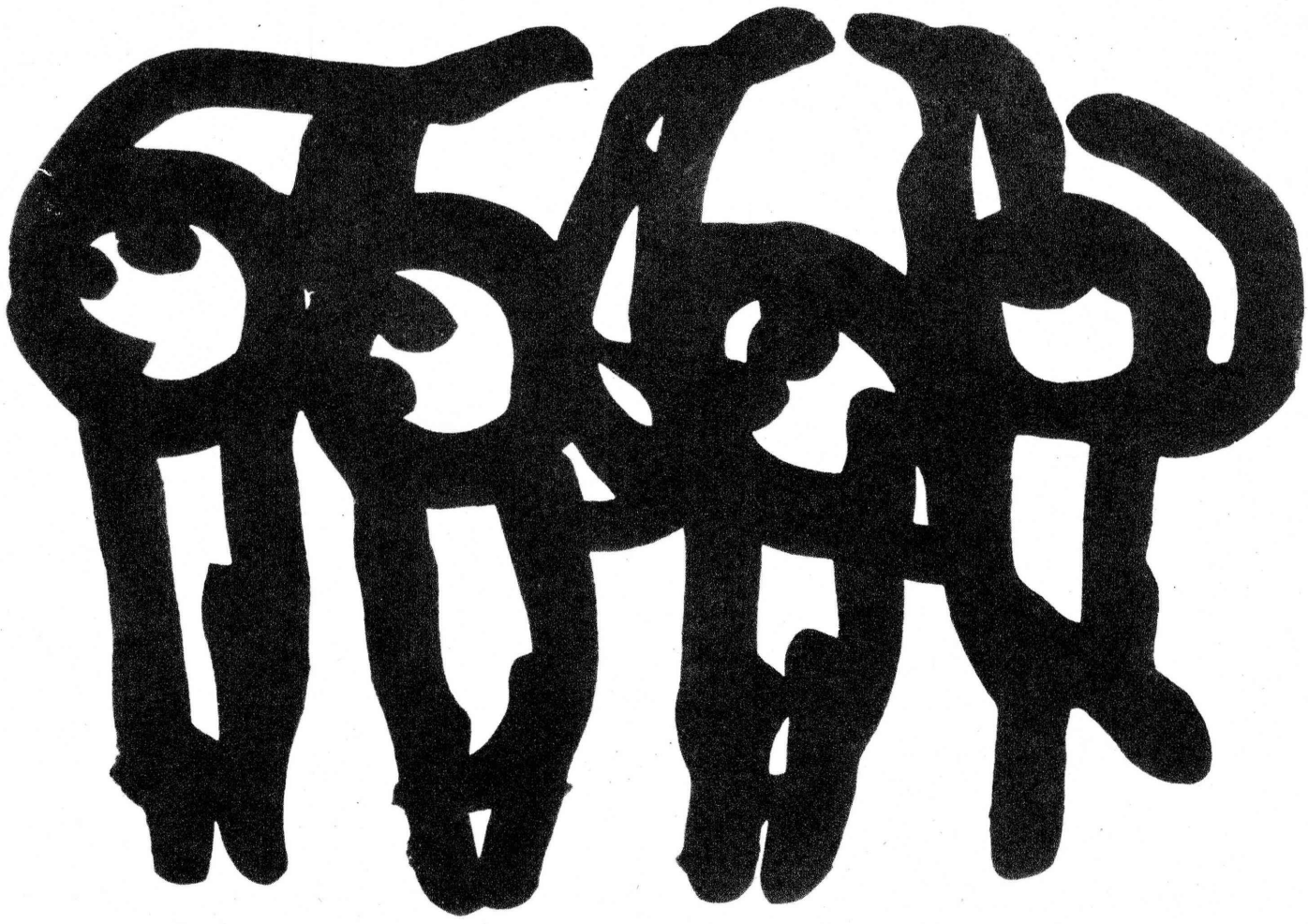
A large number of letters began to pour into our schools and to the pupils, from abroad and within Japan, encouraging the children to further efforts.

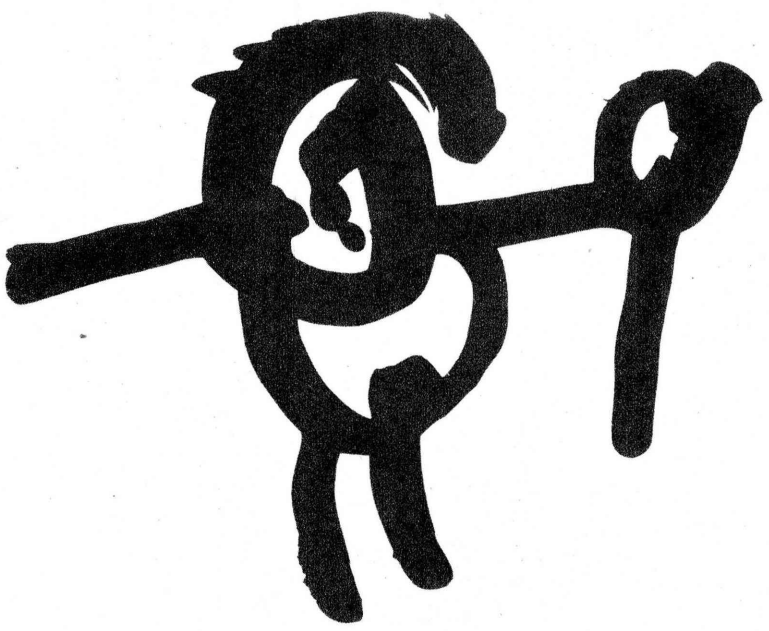
The time has passed swiftly and the 15 years I have spent with the children of my school seem so short. Today, when more and more blind persons are working side by side with and at the same jobs as their more fortunate brothers and sisters, I sincerely hope that people will come to understand and love the blind more and not consider the loss of sight to be a calamity which cannot be overcome.

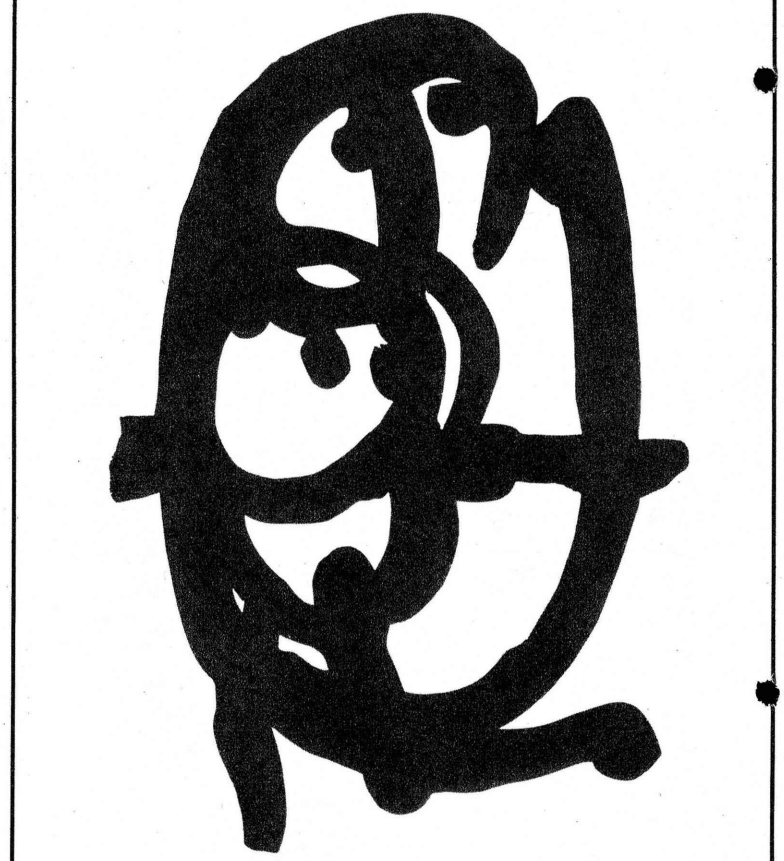


Their classroom is full of tactile stimuli.

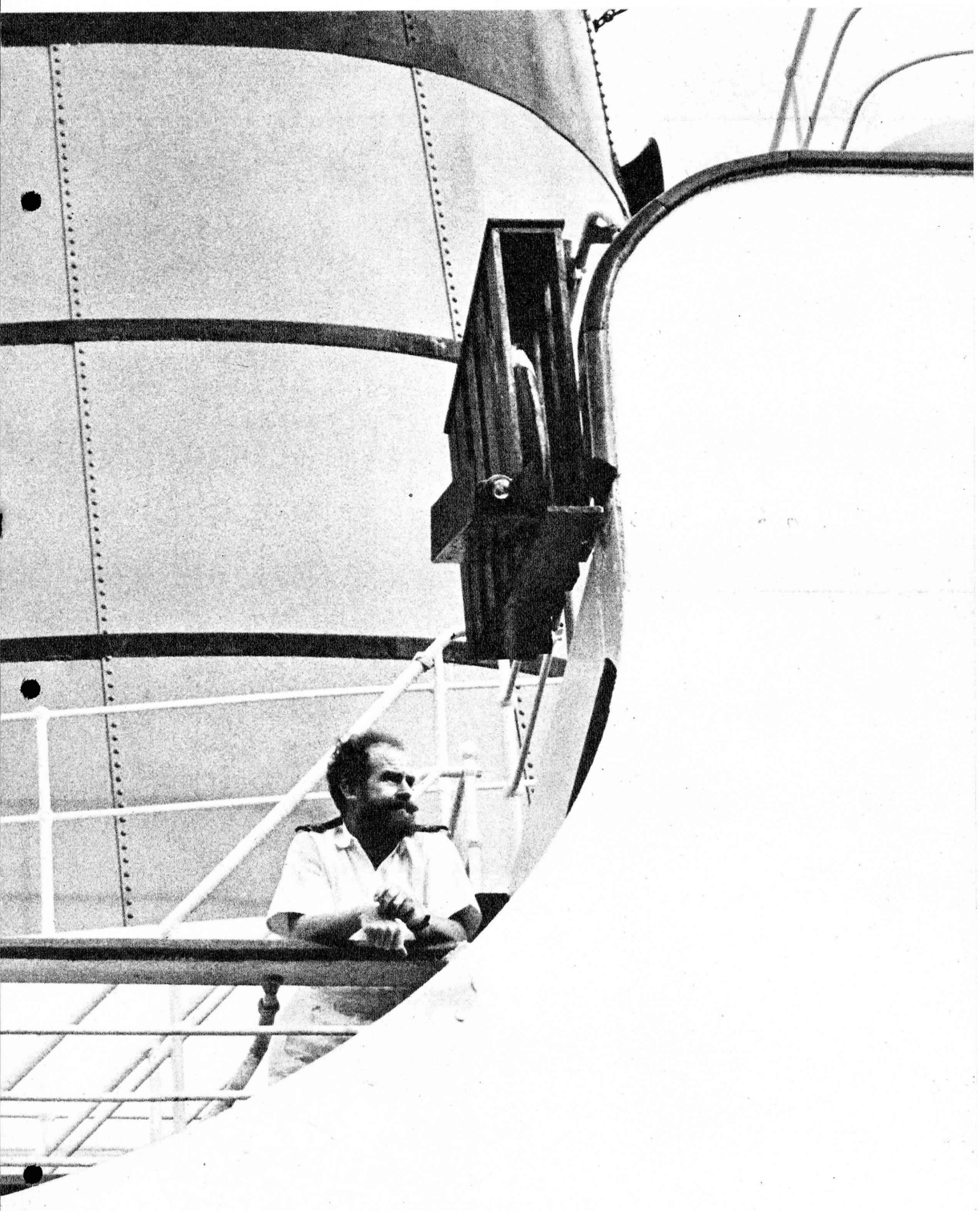








The pupils had been studying well under half a year (two hours a week) when these pictures were taken. Top: "Hope," by Hiroshi Iida, 15. Left: "Bird," by Kenzo Kakutani, 13. Right: "Mother," by Shigeru Kinoshita, 10.



Yokohama: GATEWAY CITY

Yokohama, capital of Kanagawa Prefecture, is a gateway which is open from either approach, Japan or overseas, and has been so for a century. Goods, people and ideas continually pass through, and many leave their mark on this great port city.

By LEWIS BUSH

This great city, with a population of over 1,800,000, developed only through the past one hundred and ten years or so from a cluster of fishermen's huts, yet has in its comparatively short history experienced more in the way of high drama, adventure, speculation, pathos, tragedy, disaster and glory than many Japanese cities gnarled with the vicissitudes of centuries.

When Commodore Matthew E. Perry, U.S.N., arrived with his squadron in Edo Bay in 1853, Yokohama, the insignificant cluster of shacks near the shore across from Kanagawa, was beneath Japanese contempt, and none at that time could have conceived the great part it was to play in the opening of the nation to foreign trade and intercourse and its development to become the veritable Pacific Coast gateway to the Land of the Rising Sun.

Today, from the Marine Tower at Yamashita-cho one receives a 360-degrees view, not only of the port, city and suburbs, but a vista of the bay towards Chiba Peninsula and the great Keihin industrial strip which extends unbroken to the Capital.

Below, almost at the head of the central piers and Customs House, tucked between these and the Prefectural Office is the British Consulate, rebuilt after the Great Earthquake of 1923 where, it is said, there once stood a tree beside which the first treaty of amity and commerce was signed between Japan and the United States in 1854.

But this treaty and the one signed in 1858 did not immediately put Yokohama on the map. This was to come gradually from 1859 on—after the Shogunate found that Kanagawa, across the bay and on the Tokaido Highway, which was stipulated as a substitute for Shimoda as one of the Five Treaty Ports, was too much of an embarrassment, as recalcitrant and anti-barbarian samurai there had too-free access to the scalps of the hated foreigners.

Townsend Harris, the first American consul, as well as the British, French and other consuls, insisted on Kanagawa as the site of their consulates, in accordance with their treaties; but the shipping people and merchants were now pouring into the country to take advantage of this great trade potentiality and were quick to perceive that Yokohama possessed the attributes of a fine port, and potentialities for general development.

The first building for business purposes constructed by a foreigner at Yokohama was of two storeys and came to be known as Ei-Ichi-Ban—British House No. One, the premises of Jardine, Matheson & Co., who may well be said to have laid the foundations of Yokohama's commerce. For it was in 1859 that William Keswick, a nephew of one of the original partners, arrived at Yokohama from Nagasaki in the first British merchant vessel, the Troas, of 700 tons, to visit the port. Trade at that time was conducted by foreign merchants from their ships, but young Keswick, alive to the possibilities for the future, set up premises on shore near the pier where today, outside the Yokohama Silk Center, a monument erected by the mayor of Yokohama in 1958 marks the original site of the pioneer foreign trading house, around which the present great port city grew.

The business section, where in the early days most of the merchants resided above their offices, developed along the strip facing the harbor, fronted by Yamashita Park, once generally called the Bund, and known today as Kaigan-dori where now stand the New Grand Hotel, the United States Consulate and the former Yokohama United Club.

This first development with buildings, most of clapboard and plaster, was destroyed in a fire which ravaged the entire area in 1866. After this rebuilding was on a more substantial scale, foreign residences grew around Yamate—the Bluff—and at Negishi, where Japan saw its first race-course, which became an immediate success and was often honored with the presence of the Emperor Mutsuhito, known to posterity as Emperor Meiji.

An illustrated map of the Yokohama Bund in 1875 shows the office buildings numbered from one to seven, with Jardine's at Number One, the pioneer American firm, Walsh, Hall and Co., the British Wilkin and Robison, the American Pacific Mail S.S. Co., and the Netherlands Trading Co., at number four, the Yokohama United Club, the American, Augustine, Heard & Co., and the British Finlay, Richardson concern.

Behind, in Yamashita-cho, called Honcho-dori, Sutherland & Co. issued Japan's first postage stamps for mail between Yokohama and Tokyo, mail which was first carried by their coaches and later by those of Cobb & Co., until 1874. These stamps are now extremely rare and worth a minimum of 100,000 yen and, some two hundred yards from their original place of issue, the building which bears the same name is the premises of Mackinnon, Mackenzie & Co., successors to Sutherland as agents for the P. & O. Orient Lines.

Honcho-dori was the main road the seamen took from "Blood Town," over the creek, back to their ships; from it has been derived the expression, "Everything is hunkydory," meaning everything is all right, for once on Honcho-dori a seaman knew he was on the right road back to his ship.

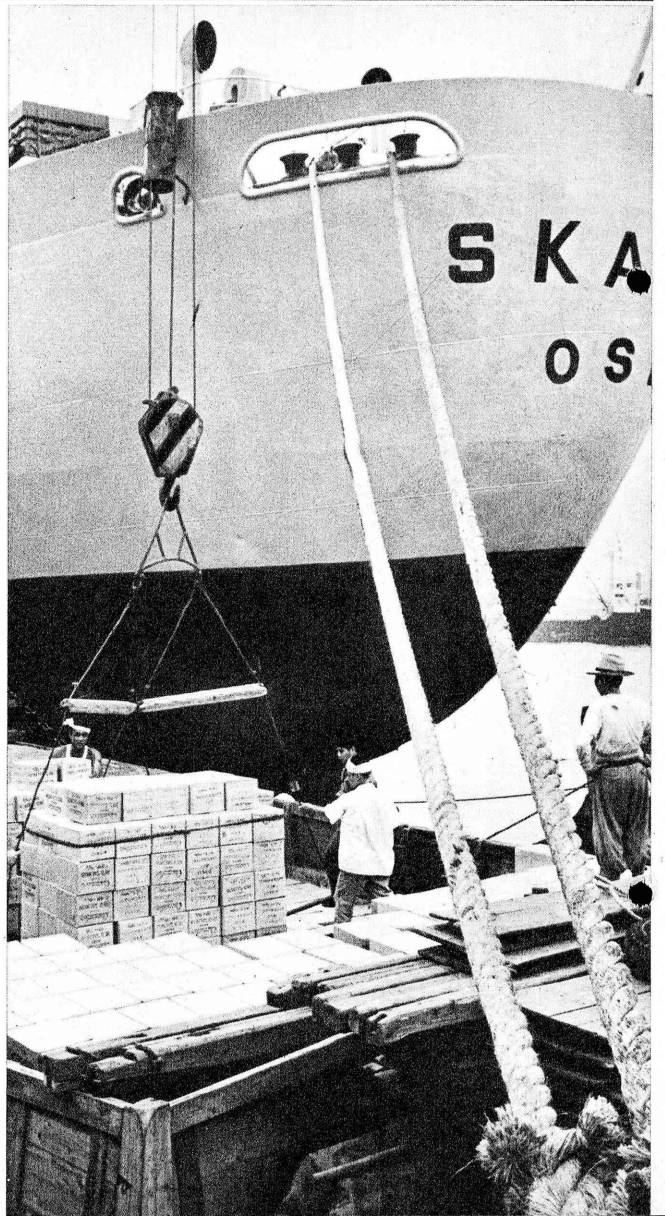
Yokohama can claim to have been the site of many unprecedented happenings in Japanese history. The first steam train was demonstrated on the beach, as was the electric telegraph, both by Perry's mission; it had the first hotel worthy of the name in the Club, though this was preceded by a glorified lodging-house called the Yokohama Hotel, operated by a Dutchman.

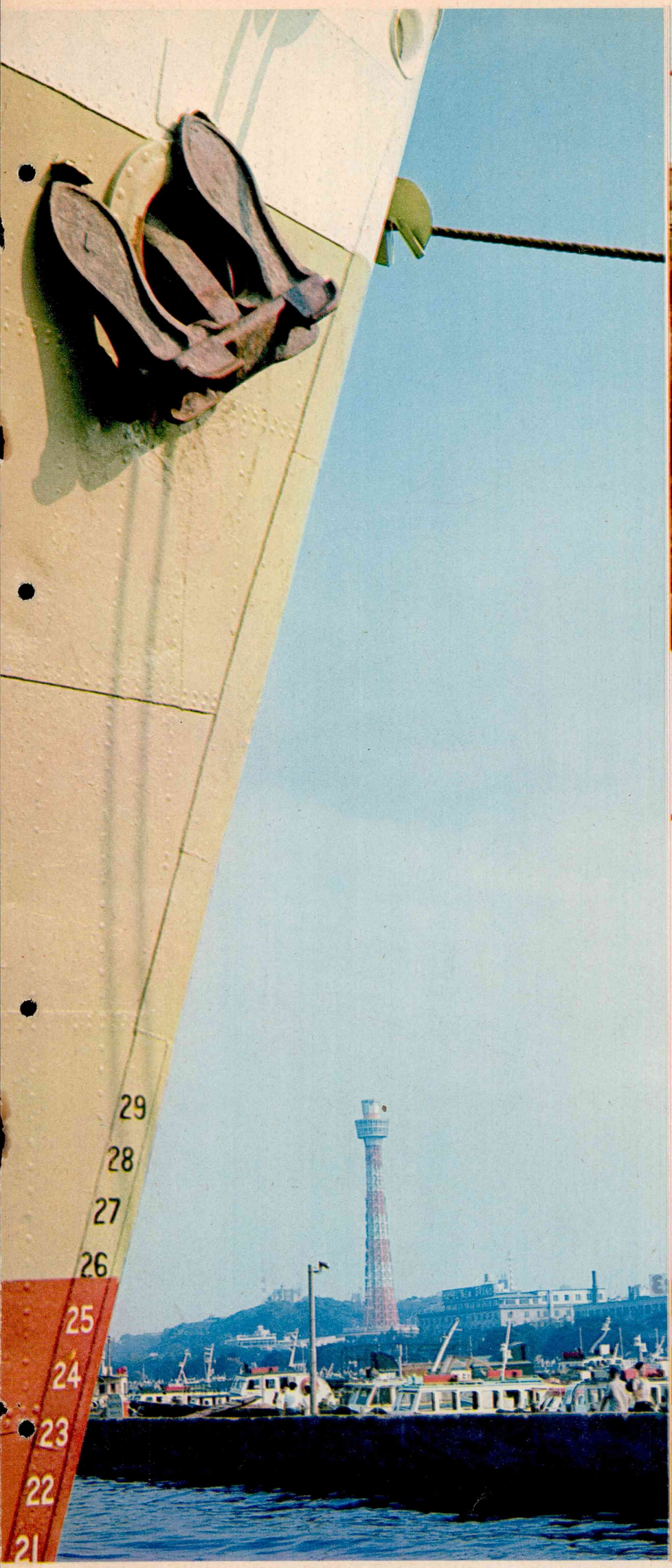
The first Protestant churches were established here, Japan's first beer was brewed, the first Japanese-English dictionary printed, Japan's first newspapers published and the first butcher shop opened by an American—all in Yokohama.

In the splendid International Cemetery on the side of the Bluff can be found the resting places of many foreigners who had so much to do with the progress of Yokohama's early history, including the grave of Charles Wirgman, correspondent for the Illustrated London News who founded the Japan Punch, was active in the introduction of Western-style painting and is still referred to as the father of Japanese caricature.

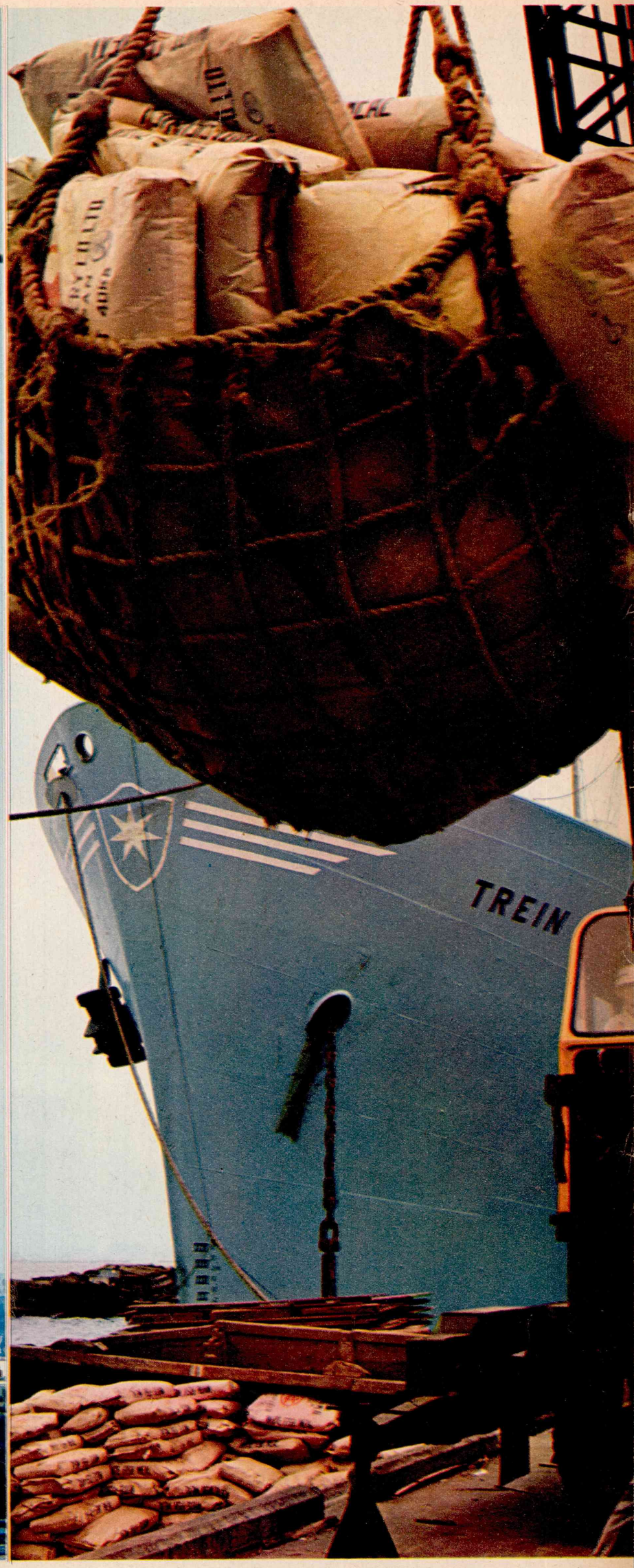
Before the turn of the century, the name of Yokohama was already known throughout the world, more than that of any other Japanese city, for its ease of pronunciation and the goods, foremost among which was silk, which it shipped to all parts of the world. For it was the product of the silk cocoon which became synonymous with the name of the city and may be said to have contributed more than any other commodity to the development of its overseas trade.

Pierside at Yamashita (below) and Takashima (above) piers, where many of the cargo ships berth.

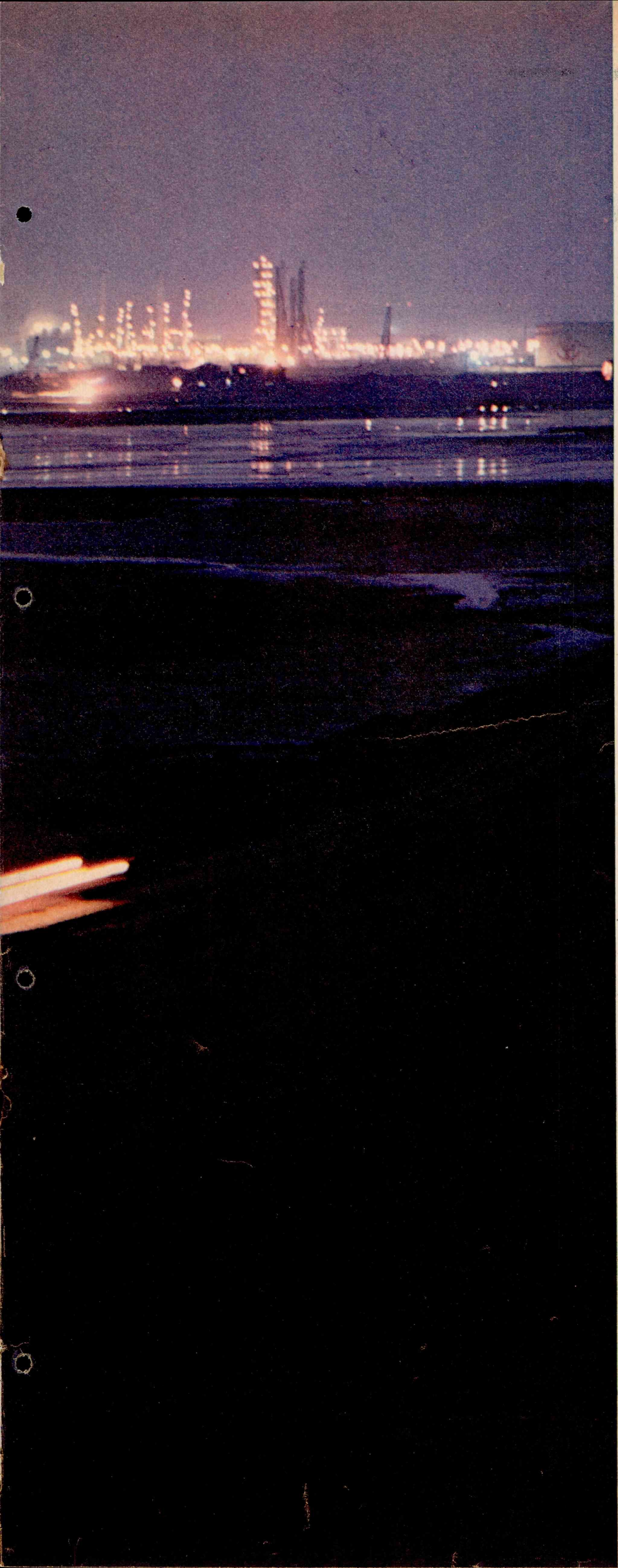


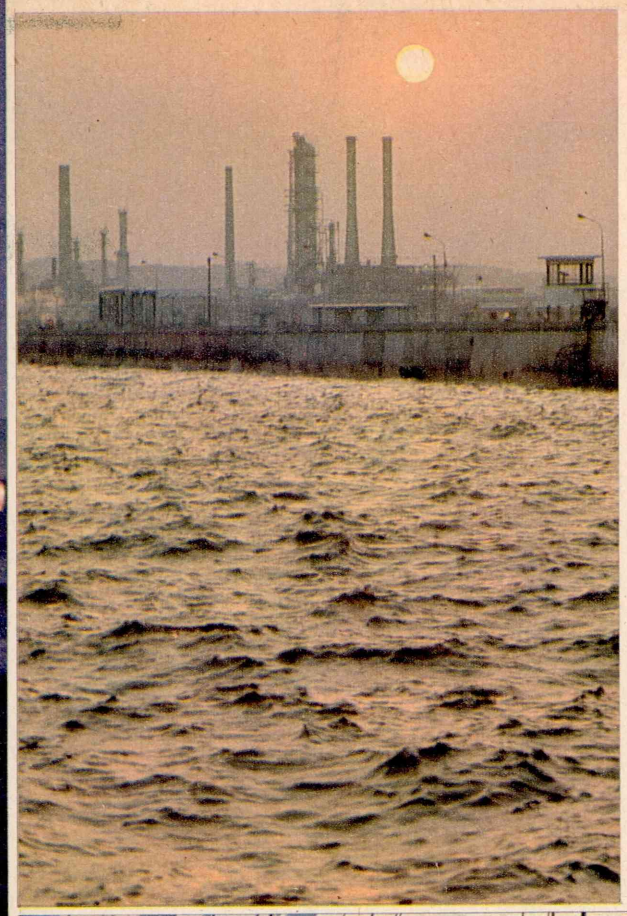


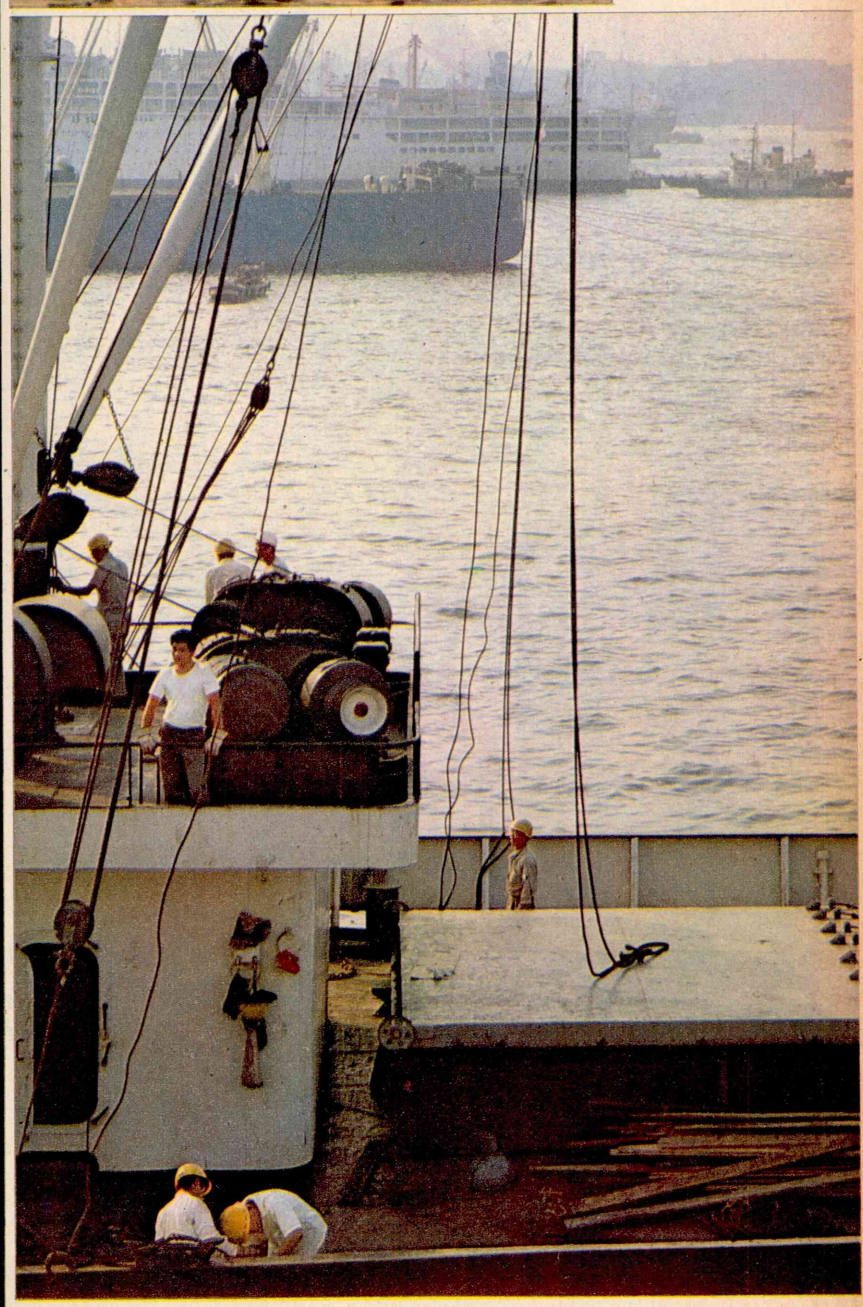
Marine Tower seen from South Pier where most of the 40,000 passengers who use Yokohama as a gateway each year arrive or depart.



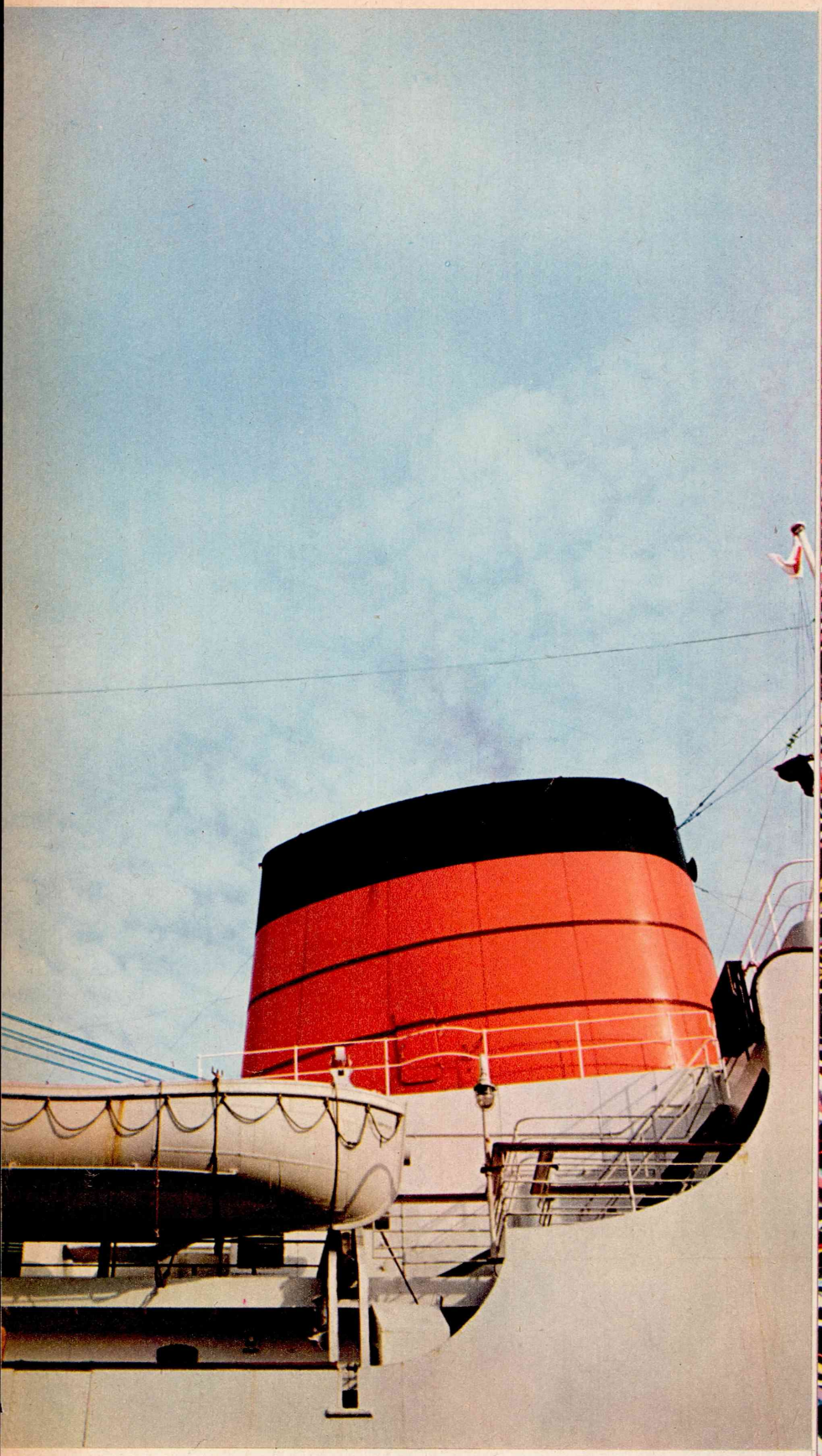
Loading at Yamashita Pier, one of the major piers in a port handling 20,000 ships a year.



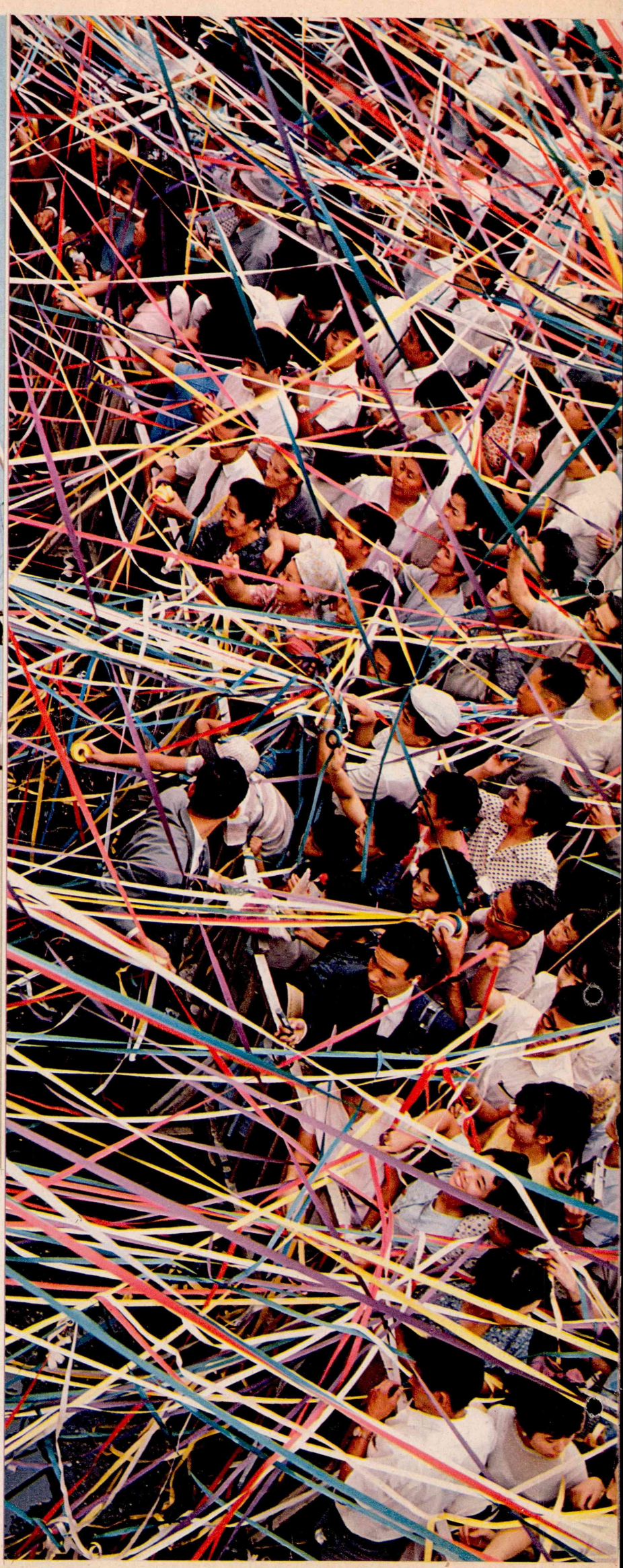




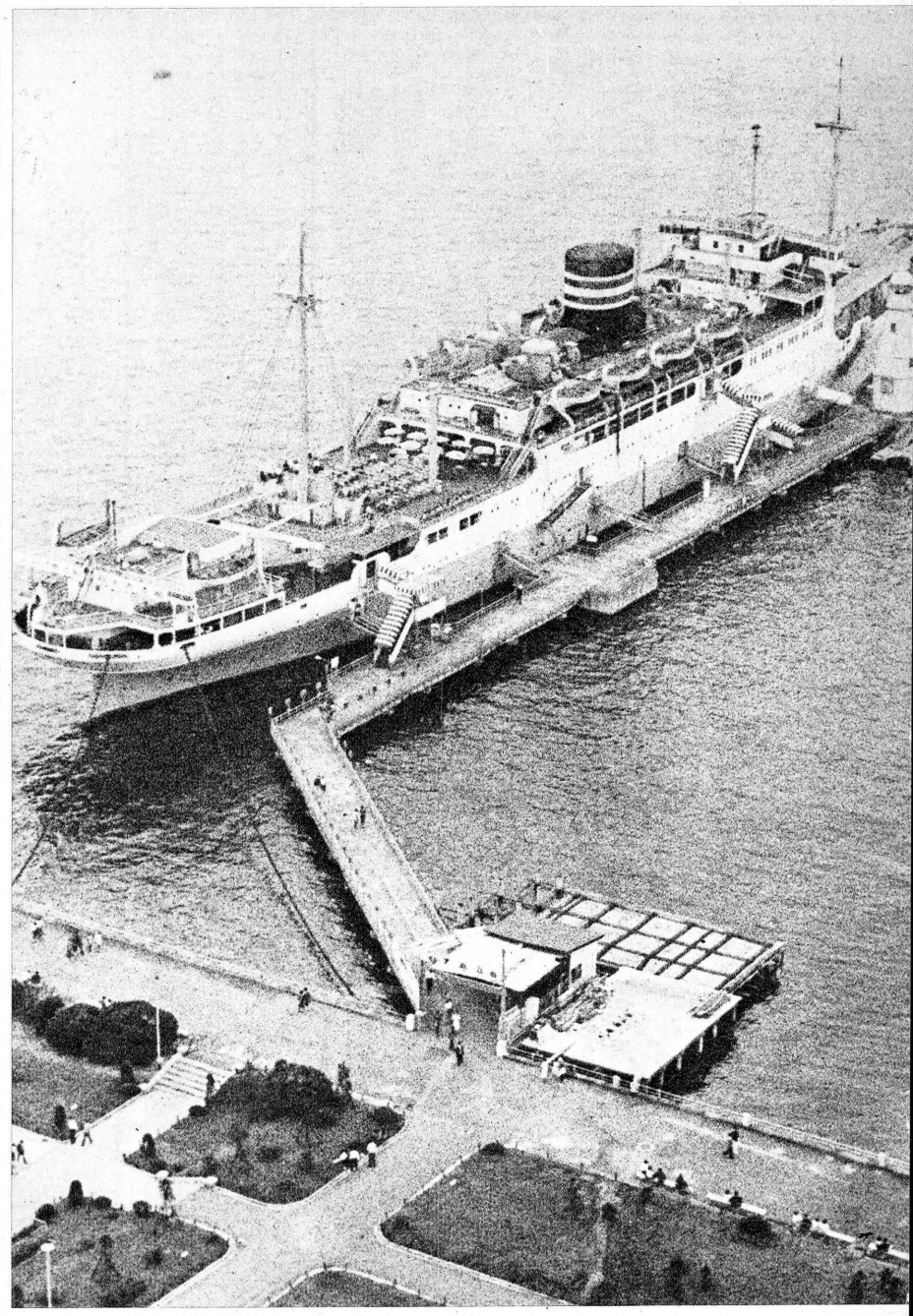
(Left) Three years ago a fishing and shell-gathering site, this area is now reclaimed land to be used for expansion of industrial and port facilities, as above.



Detail of the Russian passenger ship Khabarovsk.



(Two photos at right) The departure of the Brazil Maru on September 2 marked the resumption of Japanese passenger service across the Pacific, and was accordingly colorful, replete with endlessly tangled streamers.



Hikawa Maru, moored before Yamashita Park, has not only a hostel but also beer hall, wedding hall and amusement attractions.

From 5,000 boxes of silk exported in 1870 this figure reached 400,000 in 1929, out of a national export total of 600,000, most shipped to the United States. Even today in the age of synthetic fibers Yokohama is still very much a silk port and this is apparent from the handsome modern building near the South Pier which contains the Raw Silk Exchange and the Silk Museum, and has the Silk Hotel on its roof.

The port of Yokohama with its seven main public piers and about 40 private piers, capable of handling even mammoth tankers of over 50,000 tons, its shipyards, warehouses, from which continue in a never-ending stream of trucks to and from Tokyo and the Keihin industrial area has, and still does, accommodate vessels of all types from the Seven Seas, along with seamen and tourists of all nationalities.

It is indeed the very international flavor of Yokohama which provides such attraction in contrast to the glimpse obtained here and there, and sometimes in unexpected places, of the traditional.

Nankin-machi, behind Honcho-dori, developed in the early days when the foreign merchants brought their own Chinese servants and clerks from Shanghai, Hongkong and Tientsin, and today this a gay area of bars, cafes, shops and restaurants where it is said that the food, available in various styles, from Cantonese to Szechuan, is as good as anything to be obtained in Hongkong, the China Mainland or Formosa.

The only daily newspaper published in Kanagawa Prefecture

神奈川新聞

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But apart from its Japanese, Chinese and other restaurants, its bars and nightclubs, so many of which are centered in the area referred to as "Blood Town" in the days when sealers, whalers and other merchants, as well as naval seamen, were apparently more violent and more readily angered when in their cups than they are today, there are the shops. Yokohama's shops have always been attractive and have had a reputation for fair dealing, and for a century have contributed Japanese bric-a-brac, silks, kimonos etc. to the homes of seamen and tourists throughout the world.

Even as far back as the 70's when the travel boom to Japan started, the port city's emporiums and small manufactories were already considered one of the most attractive features. Annie, Lady Brassey, in her "Voyage of the Sunbeam" (1876–77) records her fascination with Yokohama's small factories for lacquer boxes, chests, carvings etc. as well as her admiration for the Japanese packers who as today made the packing of delicate wares a fine art to insure against breakage.

When the P. & O. Orient, the American Mail, and other great lines are at the South Pier, the Isezaki-cho shopping and amusement area, as well as Motomachi, just across the canal below the Bluff, are crowded with foreign shoppers who today, in addition to kimonos and other silk goods, lanterns, ivory carvings, tea sets, toys etc., take particular interest in Japanese cameras, binoculars, tape

recorders, TV and radio sets and other electric and electronic appliances for which Japan has become so famous during the past 15 years or so.

The great industrial development of Yokohama and environs embraces every conceivable type of industry in both small and large-scale enterprises, producing every conceivable article ranging from mammoth tankers to yachts and power boats for domestic use and export to electronics, precision machinery, buttons, costume jewellery and beer.

Yet there are almost no monuments to Yokohama's early days apart from the cemetery for, starting with the fire in 1866, the port city has suffered almost total destruction on two other occasions.

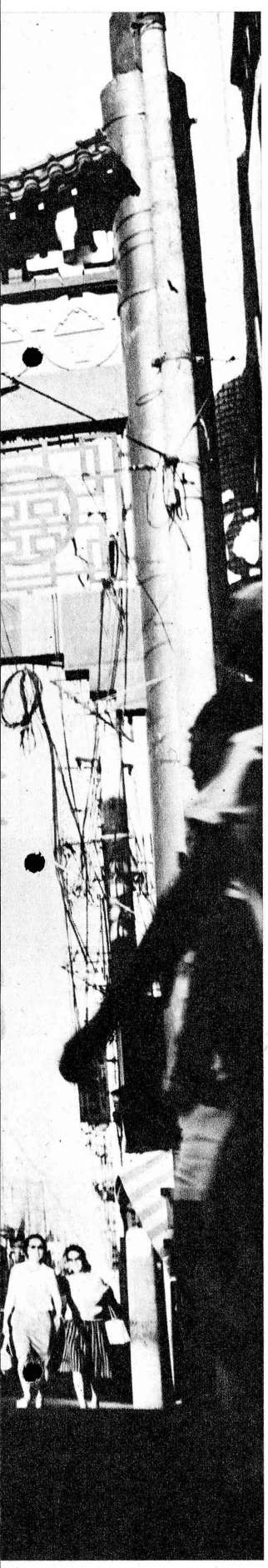
At noon on September 1st, 1923, when Yokohama was glowing in the prosperity which it had accrued through the export boom during World War I, the housewives were busy around their charcoal fires preparing the noonday meal when the earth commenced to tremble and heave in a most alarming manner, quite different from the usual tremors, and soon houses started to collapse over the fires, to go up in flames, often with people trapped inside. Oil storage tanks, gas and water lines burst and soon the city was a mass of debris and flames.

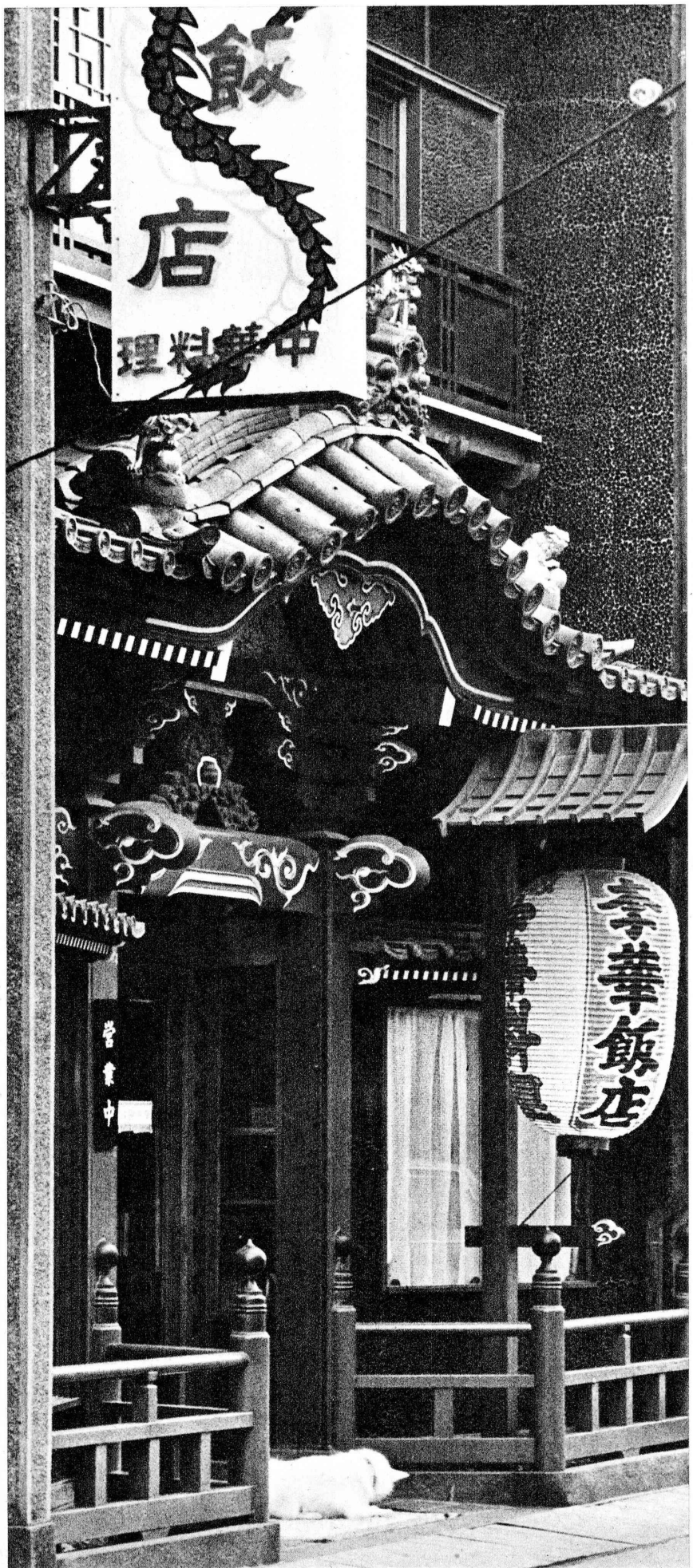
The Canadian Pacific liner Empress of Australia and the Messageries Maritimes' Andre Lebon were about to depart when the piers to which they were moored gave way beneath the feet of hundreds of farewell-waving friends, and other people, plunging them all into the harbor.

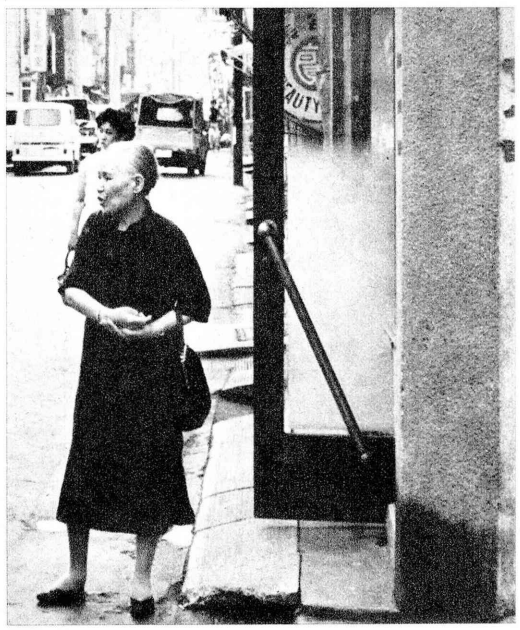
But for a few modern brick or stone buildings, Yokohama was almost entirely destroyed and some 23,000 of its inhabitants lost their lives.

Within a few years the city was completely rehabilitated, reclamation schemes were well underway and it developed rapidly once again, up until the last year of World War II. Then, on the morning of May 29, 1945, 600 United States bombers swept in to destroy Yokohama for the third time in its comparatively short history.

But in spite of the infliction of wartime damage, having its port facilities tied up by







Yokohama has many Chinas: that of restaurants, a generation older than the republic, cheong sam-clad beauties and fully acclimatized children.

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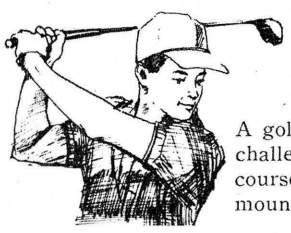

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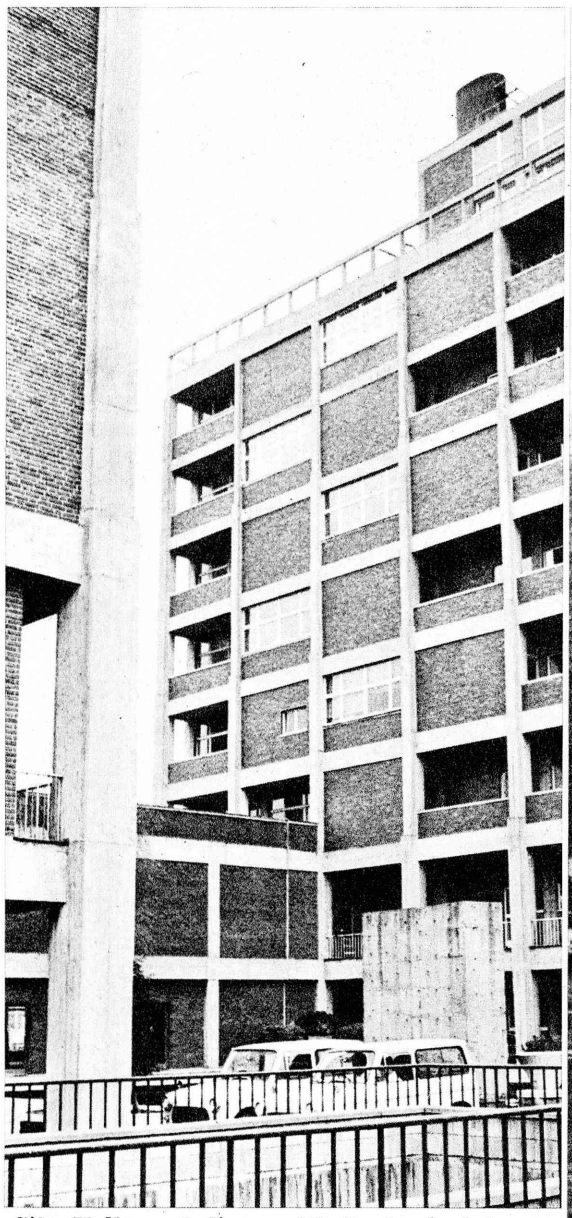
the Occupation authorities for several years, and being involved in the vast postwar changes which have including the development of air travel, the port city has made truly remarkable rehabilitation to demonstrate once more its tremendous resilience.

Vast reclamation schemes are now in progress, to be completed this year and in 1970; road and other transportation projects are extending ribbons of concrete and steel through the area, and in addition there are plans for a monorail, oil refineries, petro-chemical plants and other industrial complexes. These projects, many of which are already being constructed, make Yokohama one of the most progressive areas of the land.

But Yokohama is not without its scenic beauties and cultural and sport centers. Probably the most outstanding from the tourist point of view is the Marine Tower near Yamashita Park which dominates the skyline, the observation tower containing a marine science museum and a beacon which is said to be highest in the world.

Moored permanently near Yamashita Park, and probably one of the most unique youth hostels in the world, is the 11,625-tons Hikawa Maru. This handsome liner of the NYK Line which has grown with the port made 240 Pacific voyages with passengers and cargo, and after surviving the war was given a new role, to house a marine museum and a hotel for Japan's youth, where they may learn something of their heritage of the sea.



City Hall symbolizes, with its fresh, international design, the vigorous government of Yokohama City, guiding force in the postwar development of the city.

Occidental persons have been a familiar sight in Yokohama longer than in any other Japanese city and the residents hardly look upon them as just "foreigners," in the background, the Prefectural Office.

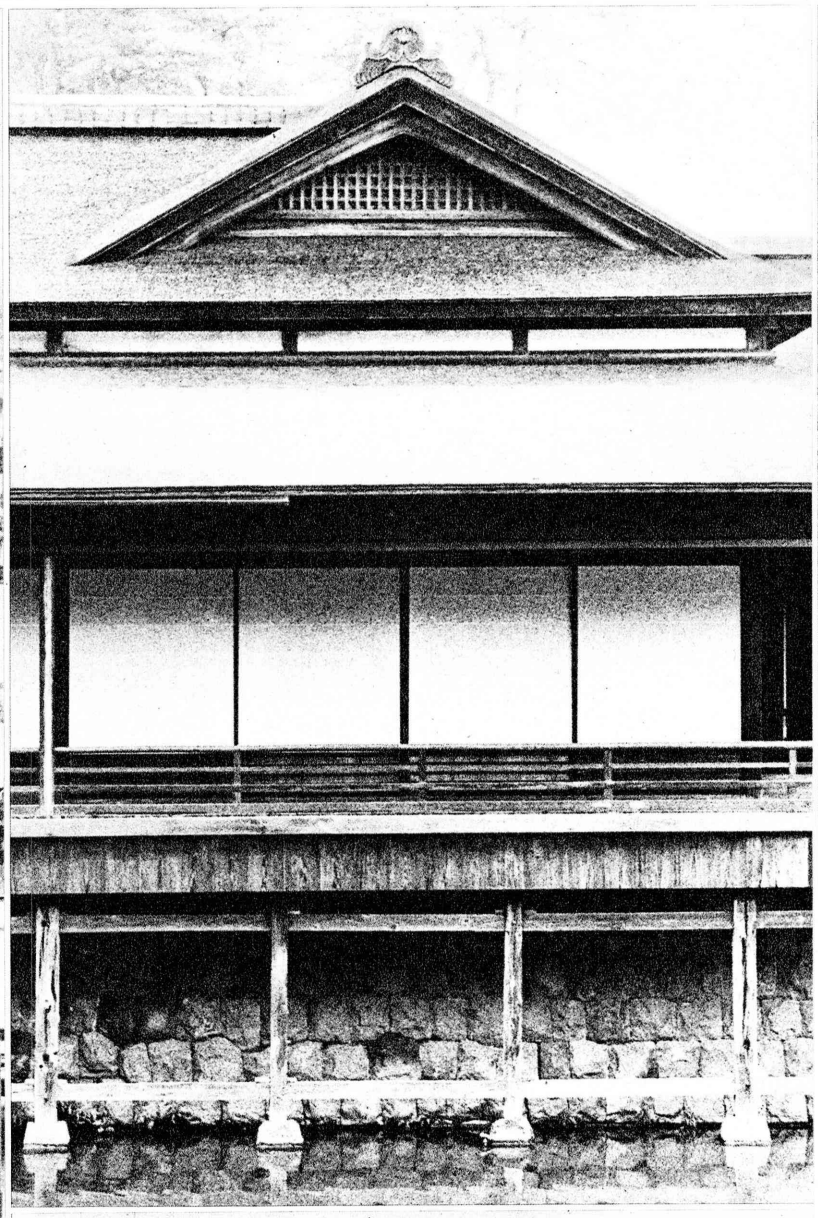
Situated in the compound of the Somyoji Temple in the southeastern ward of Yokohama is the Kanazawa Bunko, the library established by Hojo Sanetoki (1223–1275) during the Kamakura Period, which contains priceless books and manuscripts.

Not far from Sakuragicho, the National Railways station for the port, is the Earthquake Memorial Hall, public library and Nogeyama Park from where a splendid view is obtained of the harbor and which is particularly attractive in April when the cherry trees are in flower. But possibly Yokohama's greatest pride is the Sankei-en. This splendid and typically Japanese garden, spread over three ravines, contains many ancient tea arbors and other structures collected from various parts of Japan by the late Mr. Tomitaro Hara, who used the pen name Sankei—three ravines —and was a prominent Yokohama silk exporter who contributed this veritable park for the benefit of his fellow citizens. Here the student or admirer of Japanese architecture can browse amid the peaceful surroundings of the superb Rinshunkaku, built by the lord of Kishu in 1645, which has been designated an important cultural asset, and transferred from Wakayama Prefecture and reassembled in Yokohama in 1917.

Many Western sports were introduced by Yokohama's foreign community and baseball, truly a national pastime in Japan, may well have been seen first when played on the beach by the sailors of Perry's Mission.

It was at Yokohama that Japanese swimmers first competed in races with foreigners. The Yokohama Yacht Club is the oldest in the country, and two of its members, Vincent and Stone, were the companions of the "venturesome Captain Voss" who in 1912 set out in the tiny yacht Sea Queen for the South Seas, to return after surviving the eye of a typhoon which wrecked large steel vessels and laid waste coastal villages and towns.

With the progress of civil aviation Yokohama does not today hold the dominant position it once held as doorway for the tourist, but travellers by sea are on the increase and even those who arrive at Tokyo International Airport find it a fascinating city where the people are traditionally accustomed to deal-



A wealthy farmer's thatched house, from Shirakawa in Gifu Prefecture, (above) and the Rinshunkaku (left, above), reminiscent of Katsura's simplicity, are among the structures collected in the Sankei-en.

International Cemetery is the final resting place for many foreigners who contributed to Yokohama's—and Japan's—development.

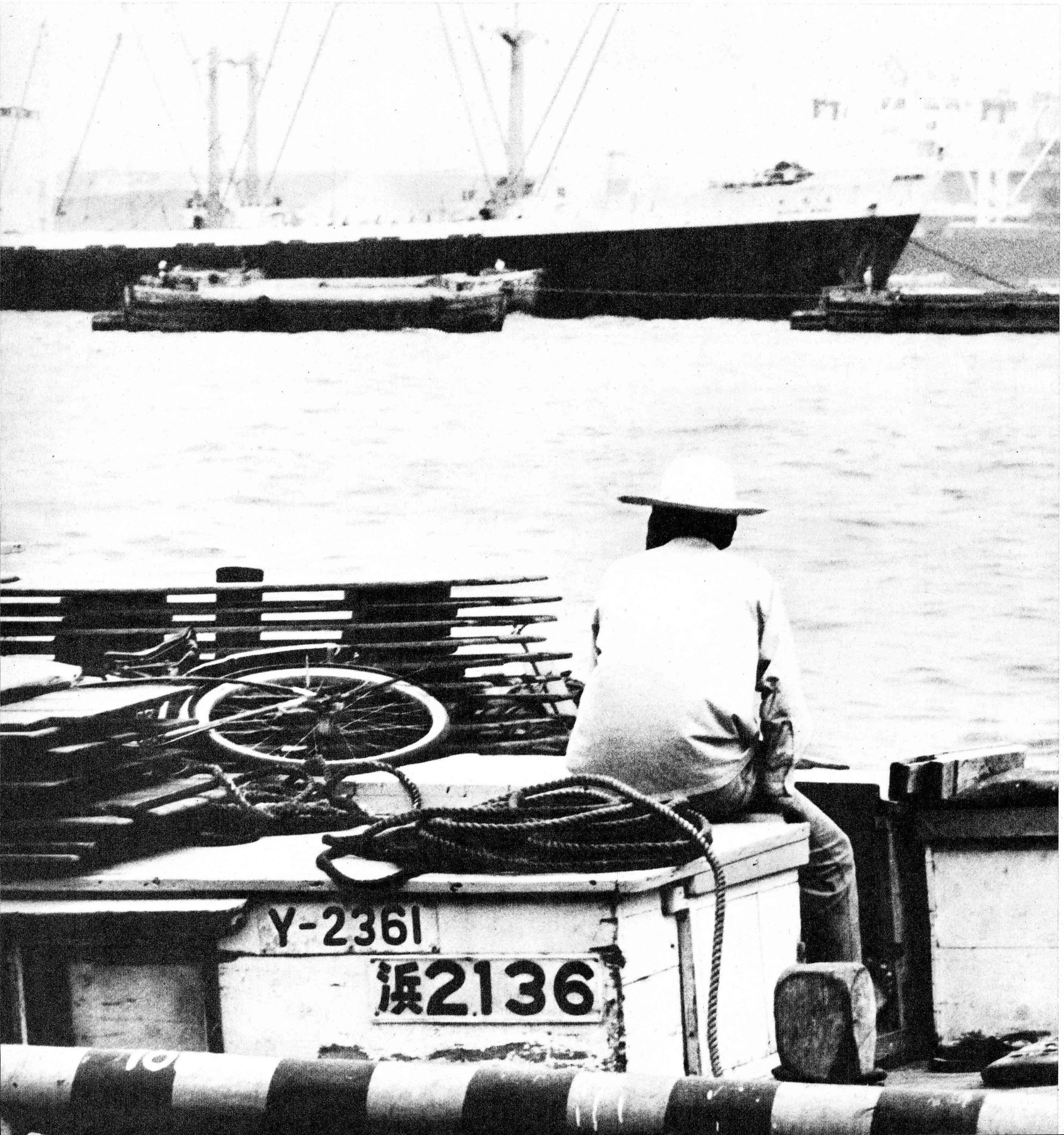
ing with visitors from abroad.

In this regard the prosperity and harmony of Yokohama owe much indeed to the breed of city fathers who have realized its dependence on trade and the sea, the tourist trade and the part which the foreign community plays in its life.

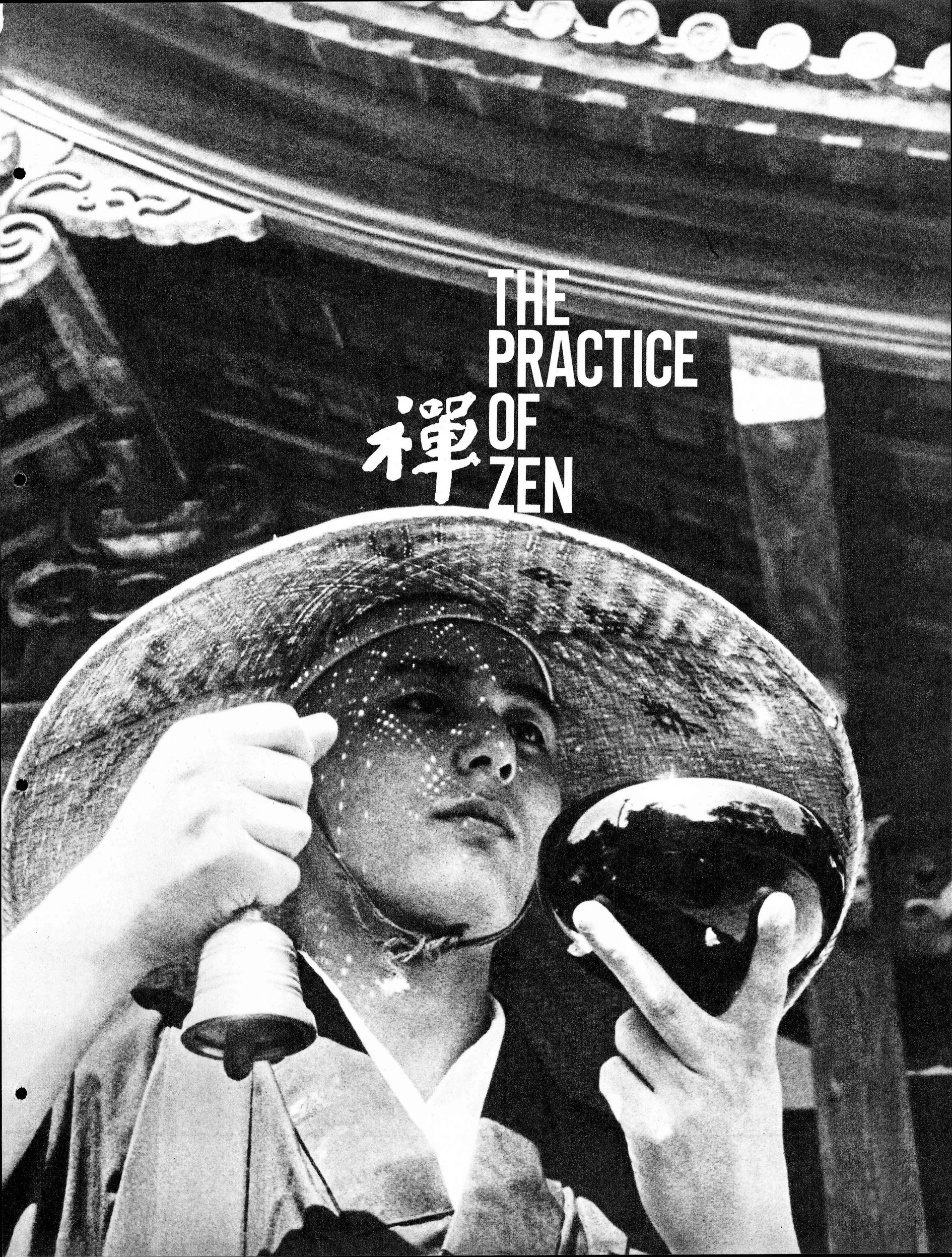
Iwataro Uchiyama has been governor of Kanagawa Prefecture for the past 19 years. A former diplomat, known for his calmness under the most dire circumstances or provocations of political opposition, the city and prefecture have been rehabilitated and developed to its present state under his wise counsel. And by all signs and tokens and if the wishes of his people are answered he will remain governor for many years to come.

Of a different political persuasion is Yokohama's mayor, Ichio Asukata, a foremost Socialist orator, a lawyer by profession and incidentally a native son, born in Isogo Ward. Stricken with polio as a child, he now walks with the aid of a stick yet is a most dynamic man, more than a match for the toughest orators, and is forthright, with a reputation for getting things done.

And so under men like these the port city expands and progresses. Here the products of Japan's industries pour into holds of ships bound for all major ports of the world, and from great liners such as Oriana and Canberra disembark tourists by the thousand. Here too are roads, railways, industries and housing developments which tell of past progress and a bright tomorrow for one of the most important industrial areas of Japan which had its beginnings just over a hundred years ago in a cluster of fishermen's huts.

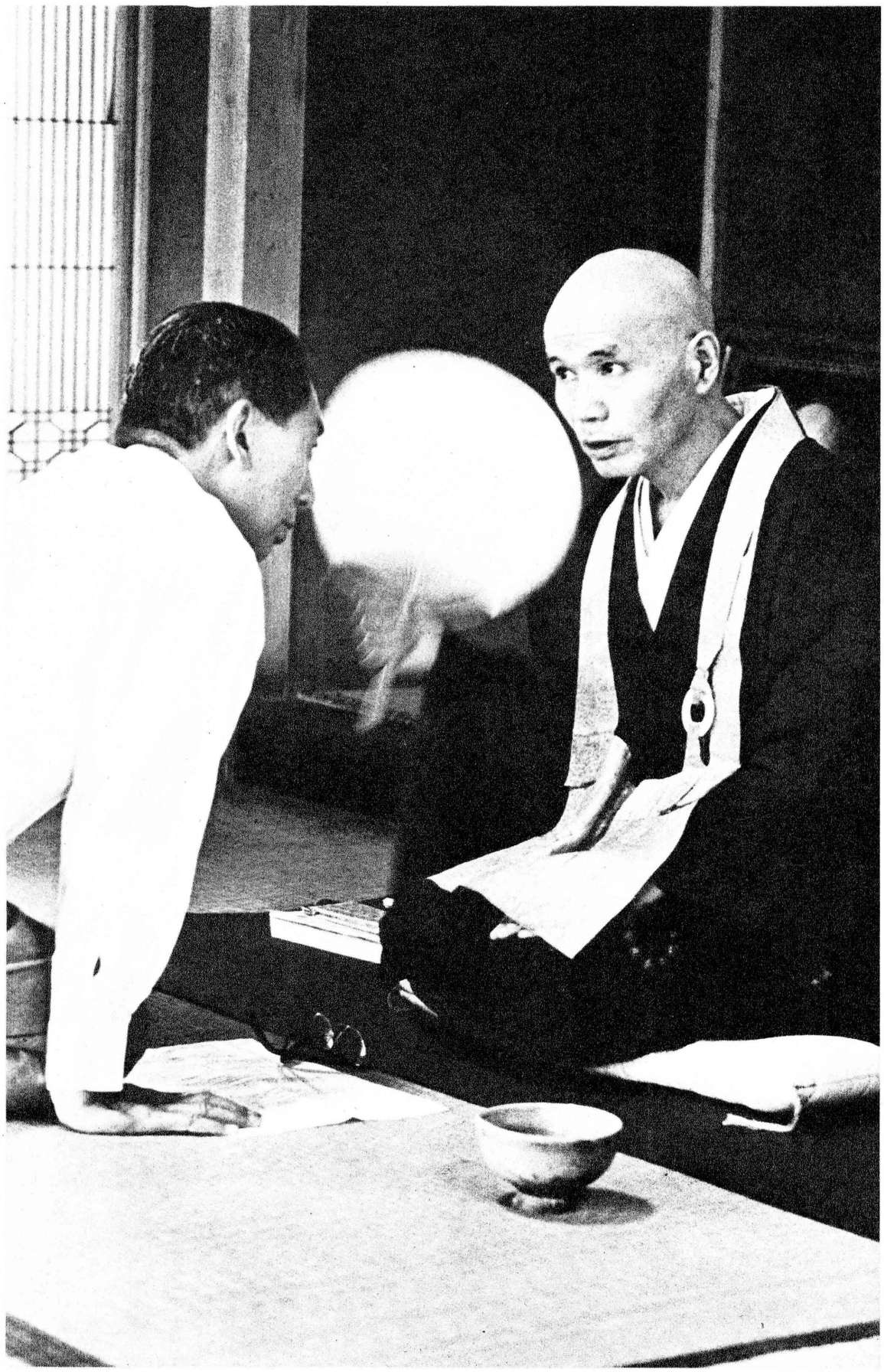


THE PRACTICE OF 禪 ZEN



THE PRACTICE OF ZEN

By SOGEN ASAHINA



Sogen Asahina, a contributor to an earlier issue of Japan Illustrated, makes another appearance with an enlightening article about the nature of Zen and the practice of Zen meditation, Zazen, so crucial to Zen as a religion. His prominence as a religious leader and religious scholar eminently qualifies him for interpreting Zen to non-Japanese. Now a lively 74, he numbers among his titles president of the Japanese Association of Buddhism and director of the Engakuji school of Zen. In the photo above he is talking with a "parishoner."

What is Zen?

If you were to ask what exactly Zen is, we should answer that it is knowing your original nature. Knowing your original nature means knowing your true nature. It means knowing by experience that from the very first the mind of man is free from sin, impurity, delusion and suffering—and indeed is wonderfully pure and free.

One of the basic articles of faith in Buddhism is the precept, "All beings without exception possess the Buddha-nature." This Buddha-nature is none other than the "original mind" of man. Sakyamuni was born into a royal family in India and had all he could wish for in life. But when he looked at man's destiny he saw that human life was full of suffering in youth, and in old age there was grief, illness and the fear of death. He meditated on how man might escape from these sufferings, and finally renounced his throne and left his wife and child for the life of a religious ascetic. After many years of spiritual striving he finally found, through Zen, the original mind of man. Thereupon he obtained peace of mind, joy and an end to all suffering, and exclaimed "I have become a Buddha!"

World of the Original Mind

The word Buddha in Sanscrit means one who has awakened, one who is enlightened From these words of Sakyamuni we have come to call the original mind of man the Buddha-nature, so that one who has found his original mind is an enlightened person. Sakyamuni, trying to describe the wonderful world of the original mind, said that in time it was "infinite life" and in space "infinite light." This is a very good description. In this world there is no death. There is simply the great life of eternity. This great life stretches in time from the inconceivably remote past, of which the beginning is unknown, to the far realms of the future of which we can know nothing of the end. And in space there is nothing outside this mind, not even one antenna on a tiny ant. In the world of ordinary common sense, I am I, he is he, mountains, rivers, heaven and earth are all external to me, existing in contrast to me. But in the world of the original mind this is not so. If the sky is lofty and limitlessly wide, it is because our mind is lofty and limitlessly wide. If mountains are lofty and the earth deep, it is because our mind is lofty and deep. If water flows and the sea stretches wide, it is because our mind flows and stretches wide. Even the stars, so distant that their light takes millions of years to reach the earth, are not outside this mind. Such a marvelous thing is our mind. Amida Buddha, on whose help and grace certain sects rely for their salvation, is simply a symbol and image of Amitayus, infinite life, and Amitabha, infinite light. The world of this mind is the enlightened world. The effort to theoretically explain this world resulted in the philosophies of the Kegon and Tendai schools. These were certainly very profound and systematic philosophies, but it is not often that students of Buddhism succeed in achieving true liberation of mind through such theoretical studies. They have found by experience that a more certain and more direct path to the enlightened mind, which is at the root of these profound theories, is the original mind within one. This is Zen. In short, they have come to realize that in order to reach the marvellous realm of the enlightened

mind which Sakyamuni himself experienced, rather than merely studying the books of travel and geography written by Sakyamuni and others for the guidance of those coming after, it is better to pluck up courage and, once you have learned, from books, where the country lies, and have made the necessary preparations, set out for that country yourself step by step. Once you reach that country, you can see with your own eyes its landscapes, mountains and rivers, and there is no need for books of travel and geography written by others. Sometimes it may even happen that you discover places which those who went before you never noticed, and you then feel that you must write your own books of travel and geography. Thus practitioners of Zen have left vivid accounts of their lives and the world they experienced. It is always a personal, practical seeking which they recommend.

It is only ourselves who can penetrate ourselves. Help or cooperation from others is useless. It is useful to have good friends and teachers, for they can tell us what preparations to make, stimulate us and prevent us from flagging in our efforts along this difficult path. But the efforts of the student engaged in the quest "What is my own mind?" must be entirely his own. Nothing can be done for him from outside. Hence practitioners of Zen do not use theoretical and systematic methods of expressing the enlightenment they have experienced. They choose, rather, ways which are direct and super-rational.

From the point of view of common sense these methods may often seem incomprehensible, even brutal; but for the student of Zen they are completely appropriate, even kind, for the world of enlightenment transcends the world of common sense. When Rinzai asked his master, Obaku, "What is the first principle of Buddhist teaching?" Obaku at once seized a stick and struck Rinzai twenty times. Rinzai repeated his question three times, and each time received the same reply. But through this treatment Rinzai was enabled to see his own original mind.

No Contradictions in Zen

Rinzai himself later became a famous Zen master, but he had a habit of answering all his pupils' questions with a single loud shout, "Katsu!" This Chinese word "Katsu" is simply a sound, without any meaning. If it had any meaning or logical implication Rinzai would not have used it. It was because it was an utterly meaningless sound that it was suitable to evoke the superconscious, super-rational world. Again, the famous Zen master Ummon was once asked by a monk, "Who is the Buddha?" and answered, "A dung shovel." (A dung shovel seems to have been an implement used in ancient China for clearing away human excrement.) In the world of common sense the Buddha is something noble and pure and a dung shovel something filthy and unclean, and there is nothing whatever in common between them. But in the world of Zen there is no contradiction at all. This does not mean that there is no difference between clean and unclean, and that bean paste is the same as dung. Once we have understood our original mind, our mental activities go on just the same. We laugh when we are glad, weep when we are sad; clean things are clean, dirty things are dirty. But at the same time we can transcend joy and sadness, cleanness and uncleanness. In other words Buddha is Buddha, a dung shovel is a dung shovel, but at the same time they are one and all absolute.

In this connection an interesting dialogue is recorded of the master Joshu. A monk asked Joshu, "What is the Zen which was brought by Bodhidharma from the West?" "The oak tree in the garden" was the answer. The monk, who failed to understand this reply, asked another question, "Are you speaking of something outside your mind?" Joshu replied, "No, I am not speaking of anything outside my own mind." The monk then asked again, "What is the Zen which was brought by Bodhidharma from the West?" And again Joshu answered, "The oak tree in the garden."

In this dialogue we can see clearly two different worlds emerging: the world of the monk, who had not yet attained enlightenment and who was therefore able to think only in terms of the distinction between himself and others, his own mind and the external world; and the enlightened world of Joshu where these two were not separated. To understand this, the only way is to seek until you find it.

With the problem of life it is the same. In the world of common sense all things that are born must die. Even those who boast of their good health are under an inevitable sentence of death. But in the world of those students of Zen who have found their original mind, even death is transcended. Kanzan once said, "For me there is no death." Kanzan died at the age of 84, but Zen students never doubt the truth of those words, and know that he is living eternally.

How to Practice Zen

How should one practice Zen? From ancient times the practice of Zazen or sitting in meditation has been considered very important—so much so that Zazen has been understood to mean almost the same as Zen. This method of sitting was originally brought to China from India, and thence to Japan. If we practise it for ourselves we will soon see that it is a very good method to concentrate and purify the mind, and to heighten the consciousness through deep meditation. The correct method of sitting is the full "lotus" position, with your right foot on your left thigh and your left foot on your right thigh, and a thick cushion under your behind. Your back and neck should be perfectly straight—never allow it to bend forwards or sag backwards. Another old piece of advice is "Keep your nose and navel in a straight line and your ears and shoulders in a single plane." Your hands should rest naturally on your folded feet, right under left with the palms facing upwards and the thumbs just touching, as though you were holding a round jewel. Finally your behind should be pushed back, and the pit of your stomach pushed forward a little. Then, before you settle into position, sway your body a little, backwards and forwards, left and right, breathing lightly. You should then feel your strength concentrated at a spot a couple of inches below your naval—though do not try to do this with too much force. It is important to feel, by thus slightly swaying your body, that the weight of the upper half of the body is settling quietly over the pit of your stomach. The upper half of your body, with your straight spine supporting it like an axle, rides over the pit of your stomach as though on a springy rubber balloon. Your arms and shoulders should be completely relaxed. In this position you can regulate your breathing, which should be so deep and yet so calm and light that you are scarcely aware of it. Position and breathing are very closely related. Once you let your position go wrong, your breathing will go wrong too. Your eyes should be half-open and fixed on a spot about three feet in front of you. If you can fulfill all these conditions you will find that sitting is very pleasant. In the words of the ancients, "Zazen is the gate to peace and joy." In this position, and in this balanced frame of mind, you set about your search for your original mind.

Seeking One's Original Mind

You might imagine that to "seek your original mind" would mean, on the ordinary level of thinking, to study the writings of the ancient Zen masters, and to use your faculties of reasoning and discursive thought to decide that your own mind would be thus and thus. But the Zen way of seeking is not like this. As I have said before, everyone, without exception, possesses this wonderful original mind, but they do not realize it. They do not realize it because of their faculties of reasoning and discursive thought, so that now at this point we must abandon completely our conscious efforts to think in any particular way. In order to accomplish this we have two methods. First, Dogen's method of sitting correctly and "stopping all the activities of discursive thought and meditating in a world transcending all such mental functions." And second, the method whereby the student is given a special subject for mediation, called a Koan, by investigating which he can achieve his object. Both these methods have their strong points.

The basis of Zen teaching is that the Buddha-nature exists in everyone without exception—whether he be young or old, man or woman, wise or foolish. This is a fact proved by the experience of Sakyamuni himself and of all the saints' masters and practitioners of Zen since his day. Anyone, moreover, may awaken or realize this Buddha-nature provided he has the necessary perseverance and determination in following the right training. This also has been proved by many masters. It is with these principles in mind that the student of Zen starts his training. Hence it is important to constantly strengthen one's faith that the Buddha-nature exists in all men, and that if one makes the right efforts it can be realized. In fact one cannot do too much to strengthen this faith, for the reason that it is this faith which governs the life of the student of Zen and which will determine his success or failure. The results of Zen training may be brilliant indeed, but the training itself is by no means easy. This is the reason why there are many who start out on the path of Zen training, but few who succeed in reaching the end. They give up half-way because their faith is not strong enough.

Faith and Perseverance

Dogen once said, "Everyone is gifted by nature with the enlightenment, but without training it cannot be realized." Thus faith that the Buddha-nature is within us and perseverence in the practical training of Zen are like the two wheels of a cart.

The sitting position, as I remarked before, is undoubtedly very efficacious, but even for

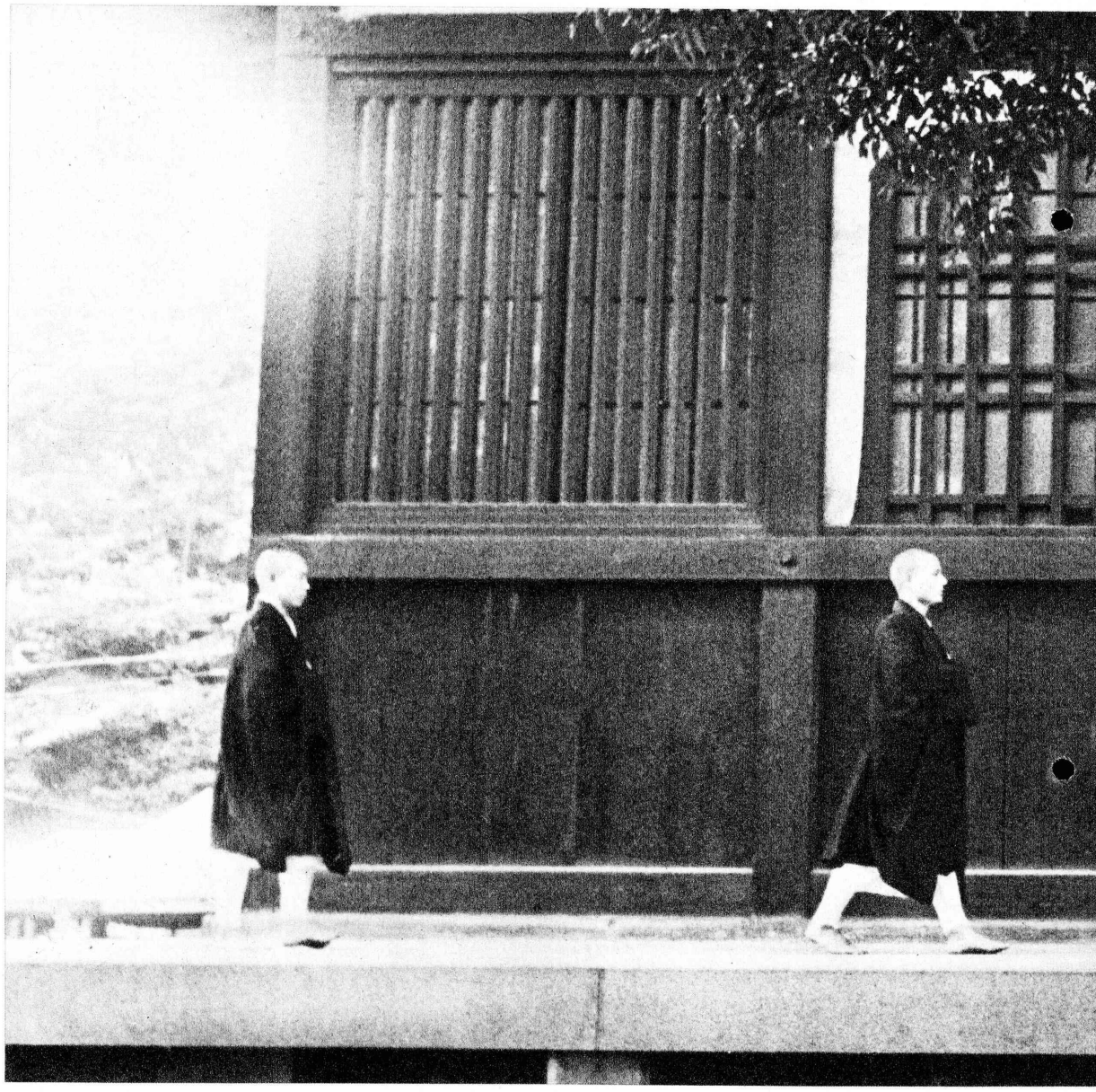
people like the Japanese who are accustomed to sitting, it is at first fairly painful. It is very much more painful therefore, for people who have no habits of sitting. But, as the old saying goes, "Enlightenment comes through the mind, not through sitting," and the fundamental aim of Zen is to see into one's original mind. Whether we are lying or sitting on chairs, we must never relax for a moment our efforts to concentrate and purify the mind—and if we can increase our efforts in this way we shall certainly attain enlightenment. Gudo, a Zen priest of the early Tokugawa Period, attained enlightenment while lying asleep, and Bankei, who lived a little later, reached it when critically ill. In cases like these, bodily posture was of no importance.

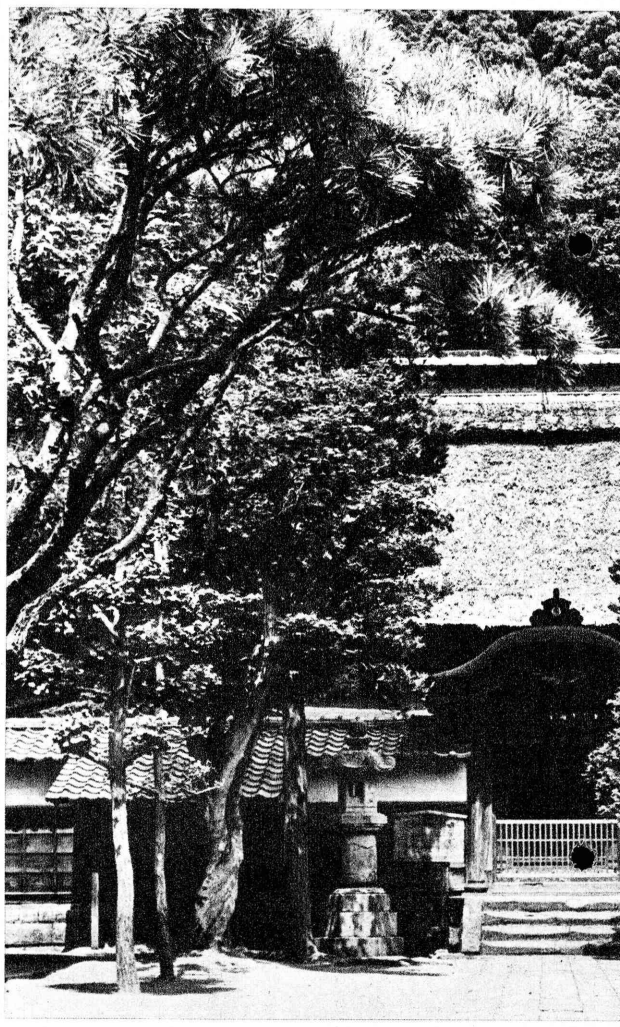
In China too, Reiun was enlightened at the moment when he saw a peach tree in bloom. Gensha was enlightened at the moment when he hurt his toes in stumbling over a stone. Ummon was enlightened at the moment when he broke his leg. Hence there are innumerable different "moments" for entering the state of enlightenment. But it should not be forgotten that all these men, without exception, reached this state as a result of long and concentrated efforts to solve the problem of how to see into their original mind.

There are two Zen sayings, "Great enlightenment comes from great doubt," and "With much clay you can make a large Buddha." These words mean that the strength and depth of the experience of enlightenment we attain will be proportionate to the degree of effort we put into our training. In Zen training, as in other forms of study and discipline, there are some people who are blessed with natural talent and genius. But even these people will not succeed if they neglect to make any effort. As the proverb goes, "Child prodigy at ten, clever man at twenty, ordinary man at thirty." Often such people end up by showing none of the brilliance which they first seemed to promise. And conversely there are many examples of people who at first appear relatively dull and stupid, but who through firm resolve and unremitting effort, succeed in attaining a really deep enlightenment and becoming great religious figures with many disciples.

Here arise the problem—is it useless to start training in Zen unless we can be sure of attaining enlightenment? It is of course by far the best to continue our training until we have reached enlightenment. But if we do not reach this goal we can, provided we possess the faith of which I spoke before and sit in the right way, reap rewards in proportion to what sitting we have done. From the enlightened point of view, the light of our original mind is always shining brightly through our lives. The reason why we do not perceive it is that it is obscured by the clouds and mists of our rational discursive thinking. When the student of Zen sits correctly for half an hour or an hour, for that period the clouds and mists will clear and the original light shine through. As proof of this, we find that restless people become calmer, narrow-minded people become liberal and tolerant, rough-minded people become gentler, and weak and feeble people gain strength. All this is in no way miraculous. It happens for the simple reason that man's original mind is like that. For example, if we are physically healthy we are always cheerful and lively, but we fall ill we become bad-tempered and difficult. If we sit in mediation our minds will become healthy, and the healthy mind is always cheerful and lively. There is no sickness or worry in the original mind. It enjoys complete and absolute health. Sitting is simply a medicine which will cure the illness which divides mankind from this absolute health.

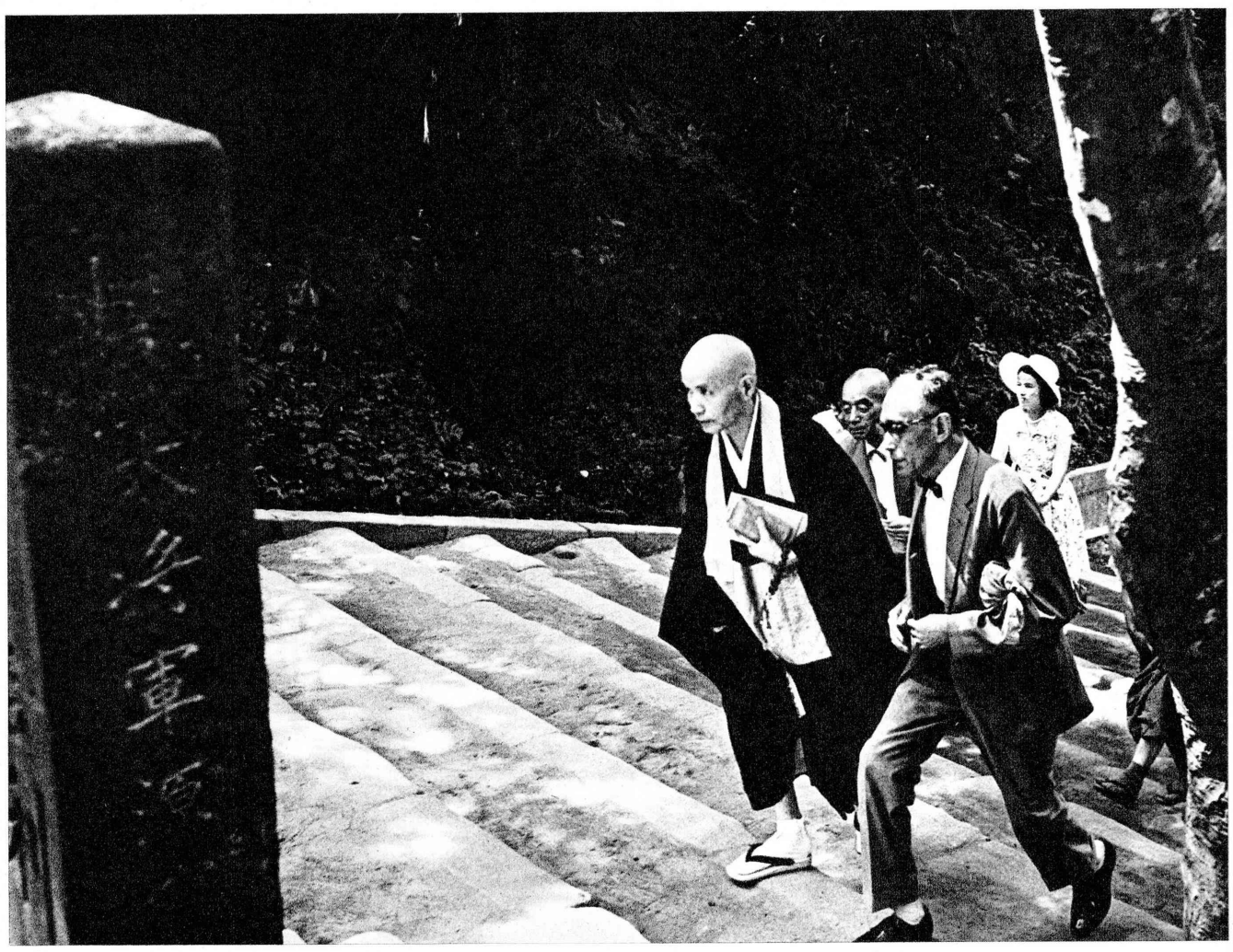
Thus correct sitting will always bring its due results, whether or not you sit for a long time. In both China and Japan there have been innumerable great men whose characters have been formed by Zen.





The environment of Zen: above, at the Sojiji temple; left, the Shariden in the Engakuji, a National Treasure; right, Asahina climbs the famous, well-worn steps at the Engakuji.

Note: The names of Chinese Zen priests are spelled in the traditional Japanese system of transcription.



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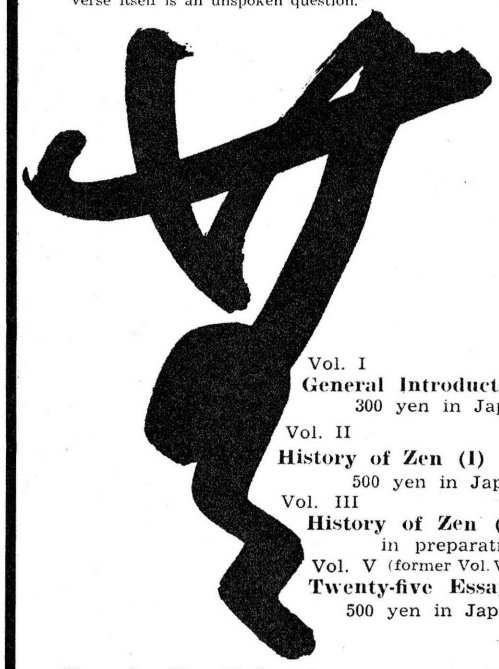

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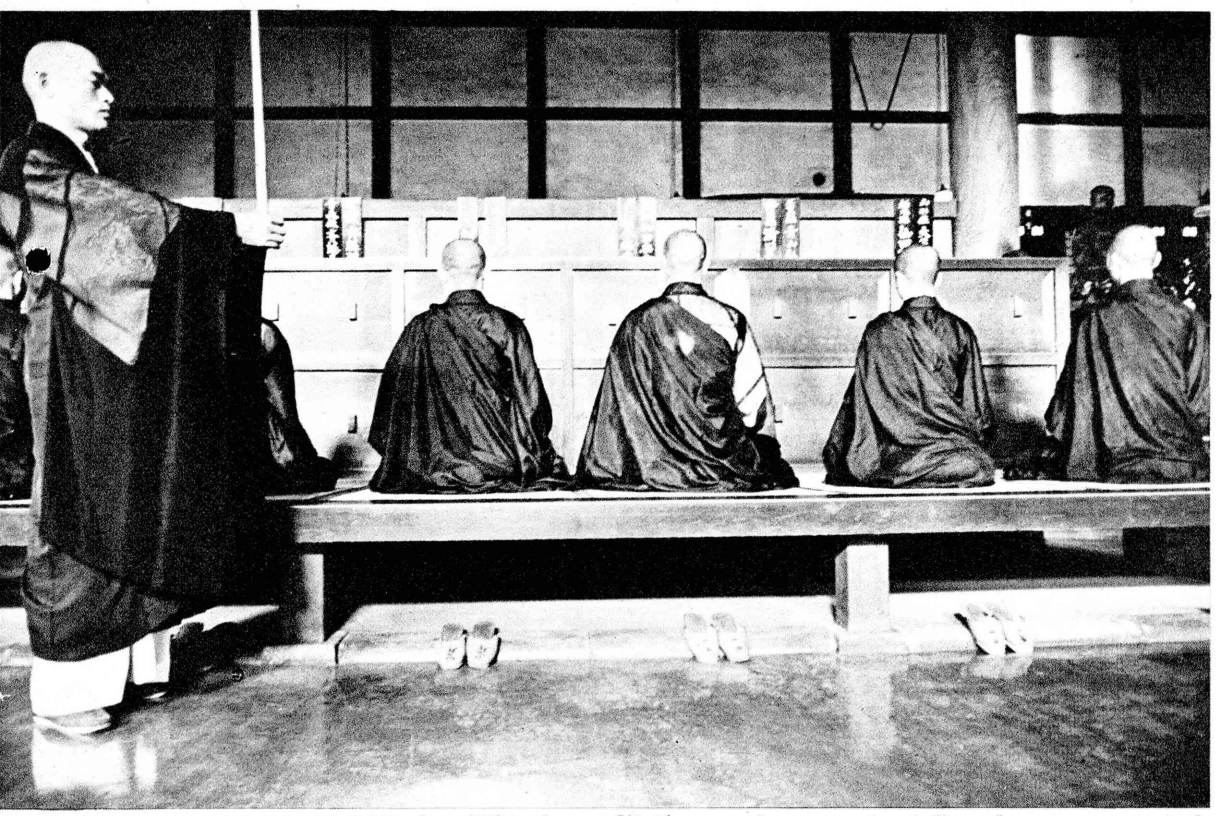
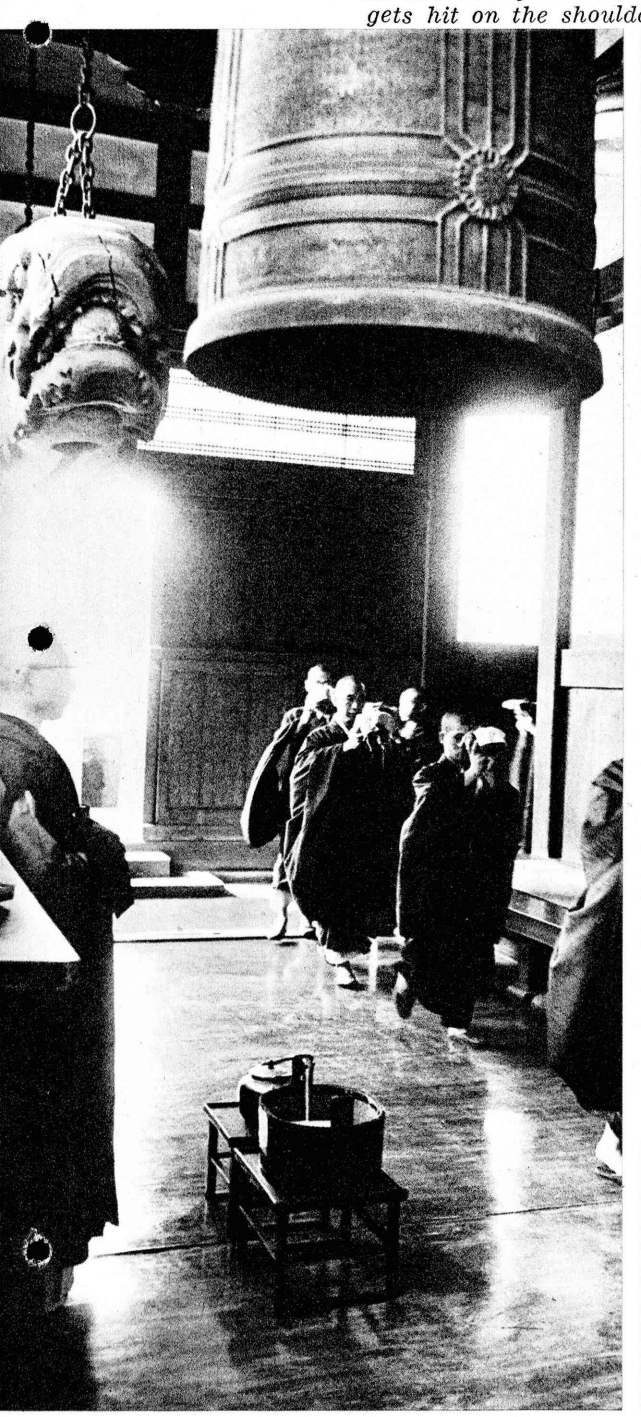
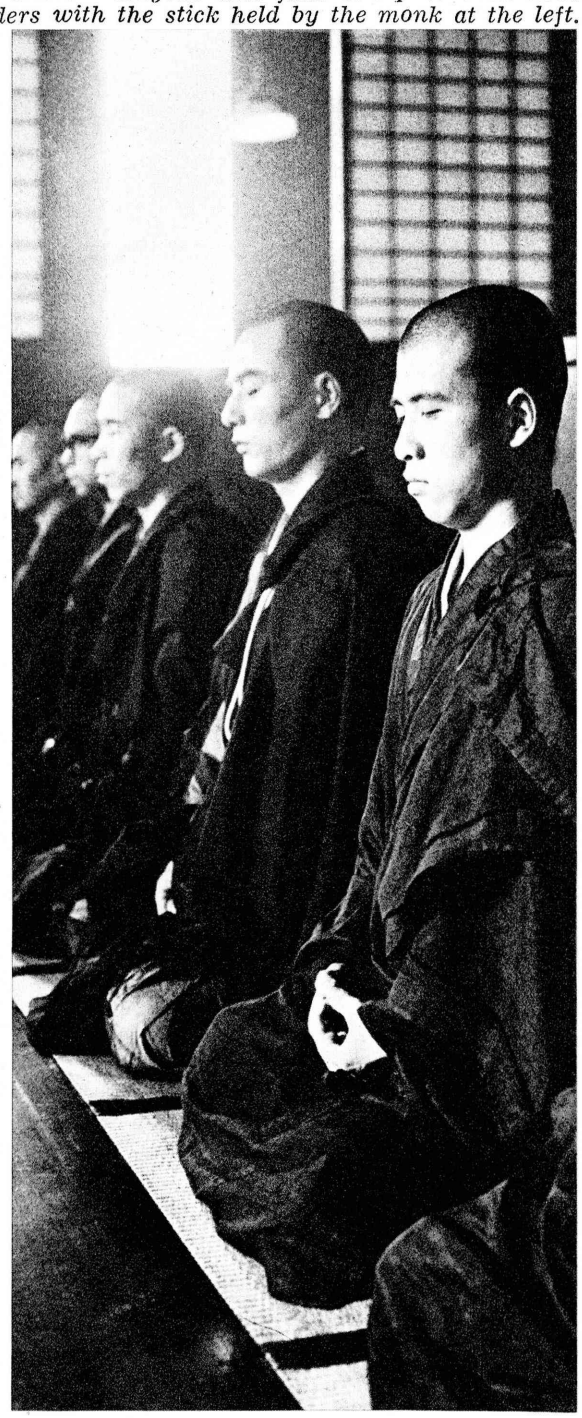
The monks' equivalent of an alarm clock: a hand-bell at 3:30 a.m.



Monks sitting in meditation. Anyone who falls asleep or even nods gets hit on the shoulders with the stick held by the monk at the left.



The monks file in for the first of their two or three daily meals, breakfast, at about 5:30.



Monks invariably sit in the "full lotus" position as shown above; laymen practicing Zazen may also use the "half lotus" position.

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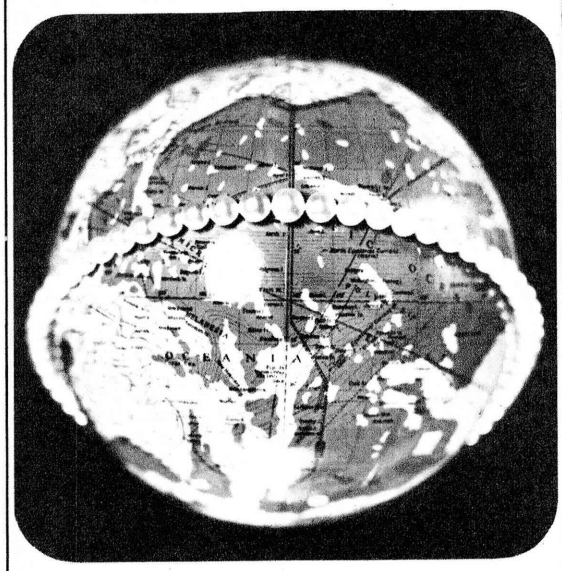

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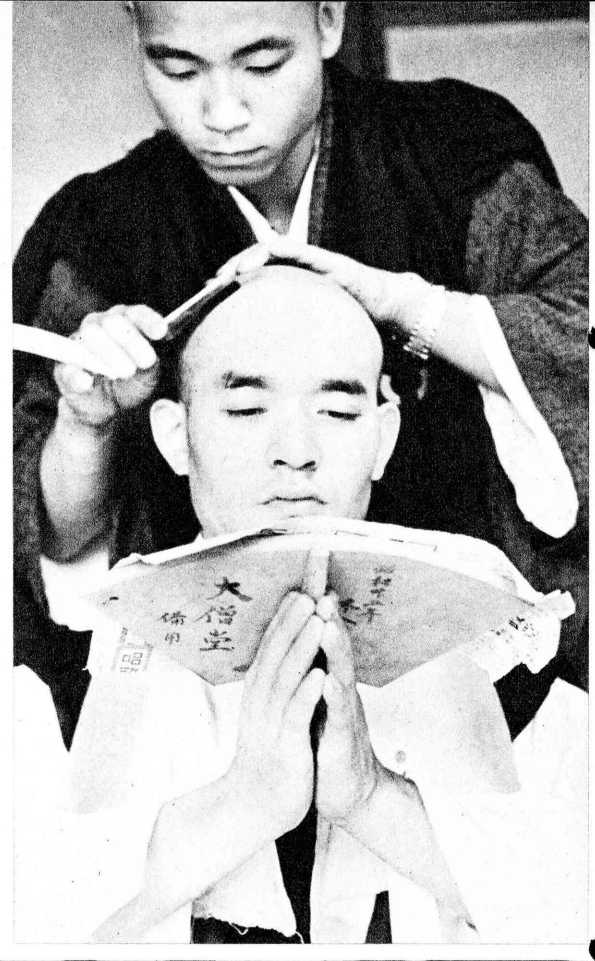
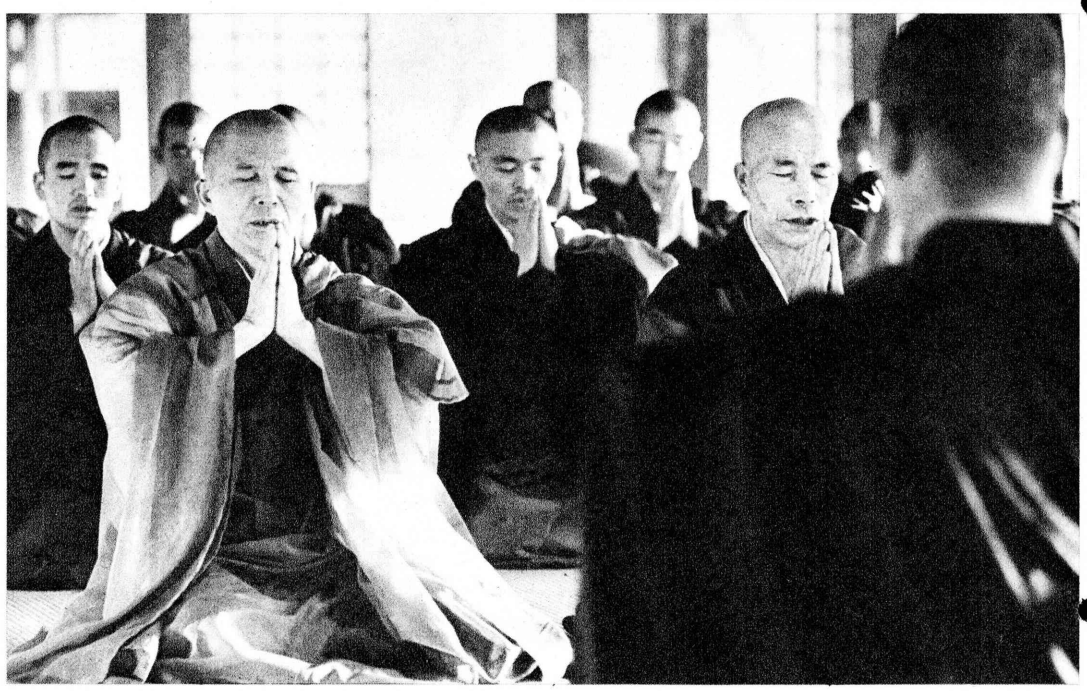
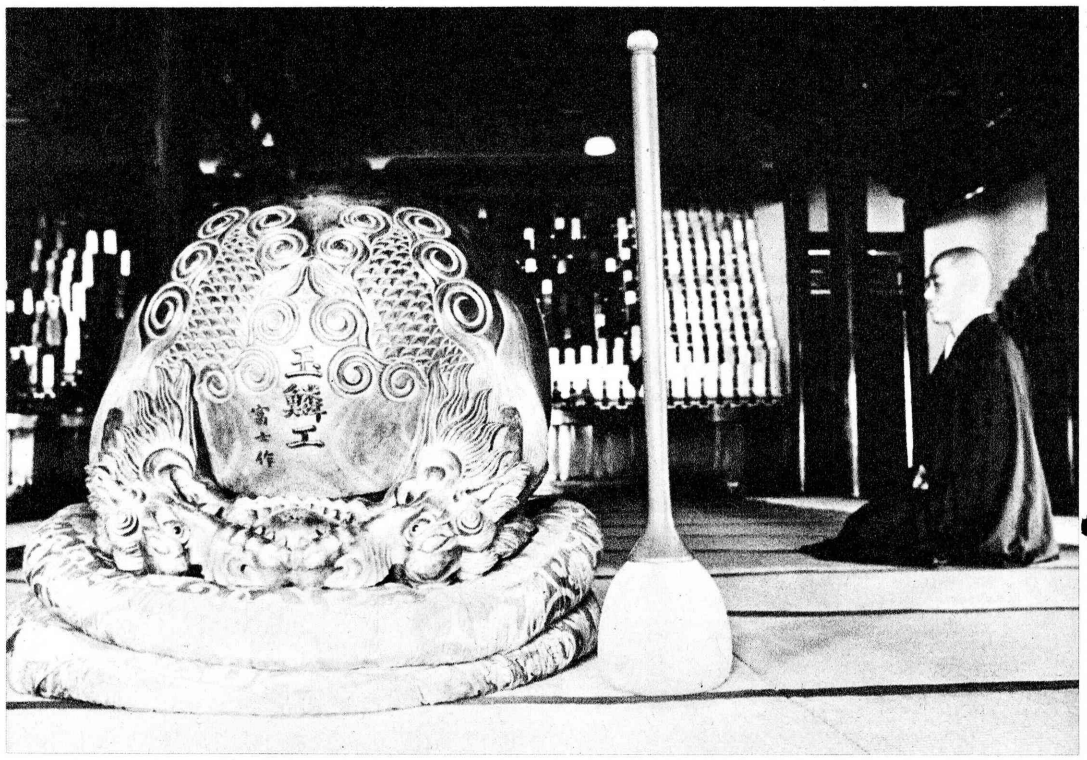


The monks shave each other on dates which include the numerals 4 and 9, which have homonyms meaning death in the Japanese language. Like eating, being shaved is a ritual in itself. Middle: Recital of the Buddhist sutras in the morning. Bottom: The great wooden bell, a fixture at all temples. It is beaten in time with sutra recitation.





Asahina Sogen officiating at the Buddhist equivalent of Sunday Services.

NAMBU IRON KETTLE

Etsusaburo Shiina, 67, a member of the Liberal-Democratic Party, has been Minister of Foreign Affairs since July, 1964. Like most Japanese, he feels strong ties to his homeland, Iwate Prefecture, and has singled out as the 'Best of Japan' a product which Iwate is famous for.

By ETSUSABURO SHIINA

I am a native of Iwate Prefecture, which is located in the northeastern part of Honshu and is regarded as one of the lesser-developed prefectures in Japan.

Compared with Tokyo, the cultural level of Iwate is low. Public facilities in the prefecture are similarly not as highly developed as in Tokyo.

However, one thing can be said about Iwate. Ancient traditions handed down from generation to generation are still very much alive there and Iwate people are characterized by their honesty and friendliness. They have as a reminder of the culture of the past the Chusonji Temple in Hiraizumi, which the haiku poet Basho eulogized in the poem,

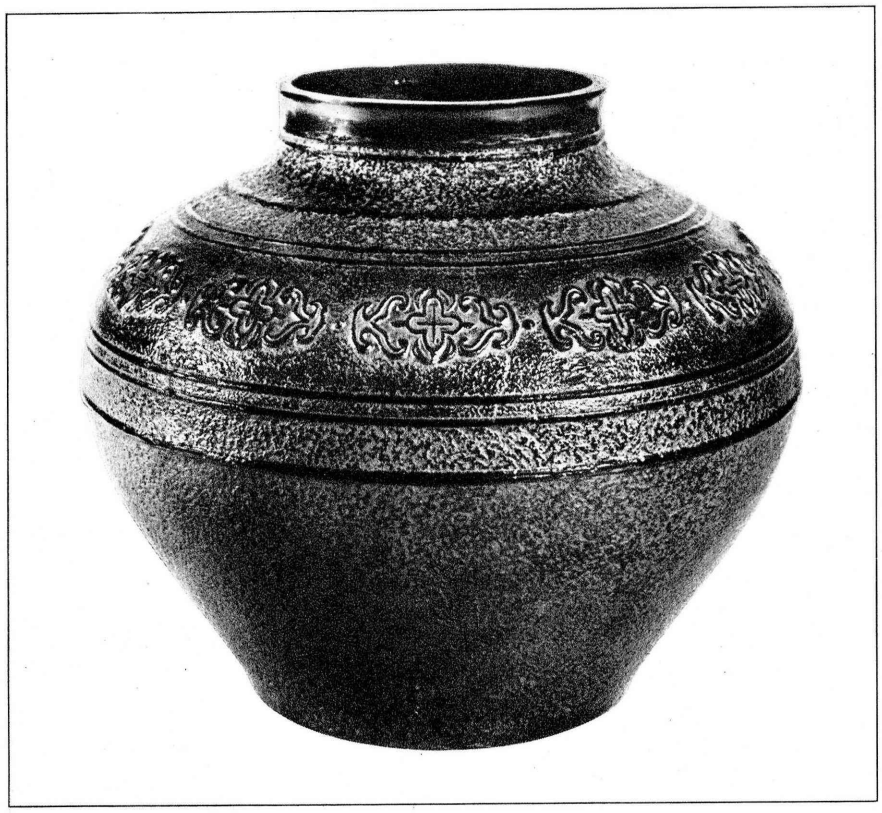
Summer weeds,
mute witnesses of the dreams of
ancient warriors

and which is a shining example of the level of culture in Iwate 800 years ago.

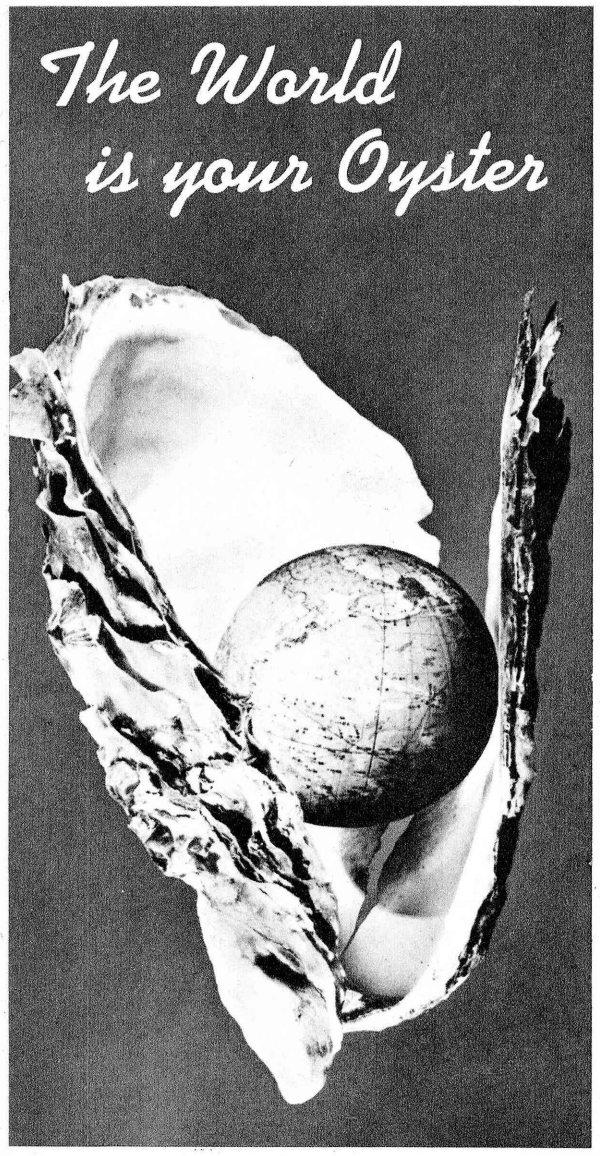
Fostered by such traditions, industries in Iwate continue to produce articles which are simple in taste but elegant and beautiful. One such product is the Nambu iron kettle.

The origin of the Nambu iron kettle dates back to the 16th century, in the Momoyama Period, when the lord of Nambu Province, which is now Iwate Prefecture, invited technicians from Kyoto to make kettles for use in the tea ceremony. Since then, the Nambu iron kettle has been closely connected with the life of people in Iwate and is now regarded as a product of art. However, iron kettles have been replaced by aluminum and stainless steel products, so that the Nambu kettle has largely lost its utility value.

However, the Nambu iron kettle is still valued as a work of art, and the techniques used for its manufacture are being utilized to make other products, such as ash trays, pots and pans, bells and other objects, many of modern design. These products are being exported in increasing volume as appreciation of their unique qualities spreads from Japan to other countries. Even as Iwate Prefecture is modernized, it preserves its ancient traditions, of which the Nambu iron kettle is, I think, the best.



Examples of Nambu iron craftsmen's work: kettles and, at the top right, a flower vase.



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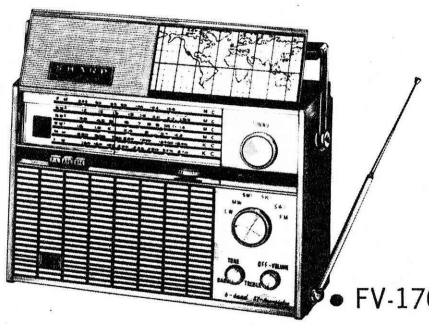

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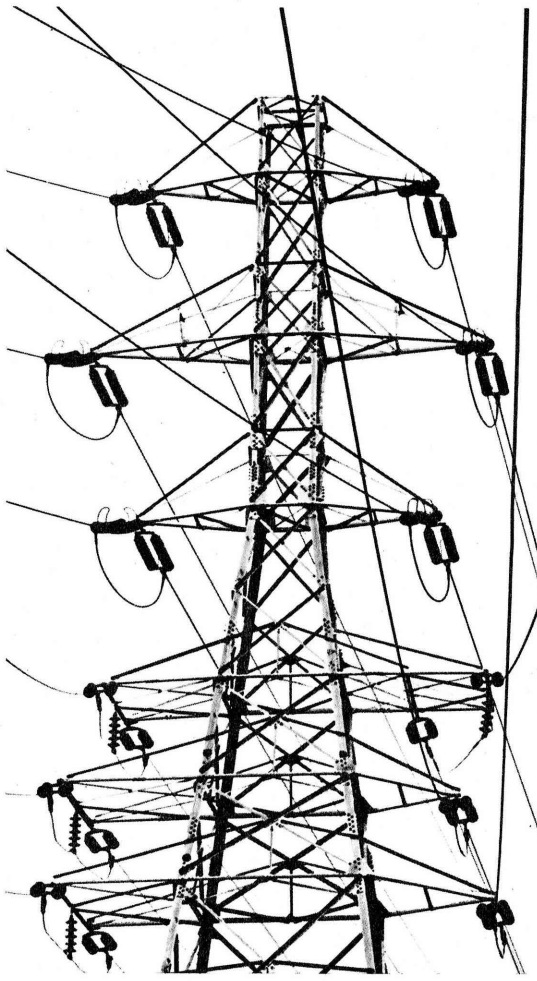
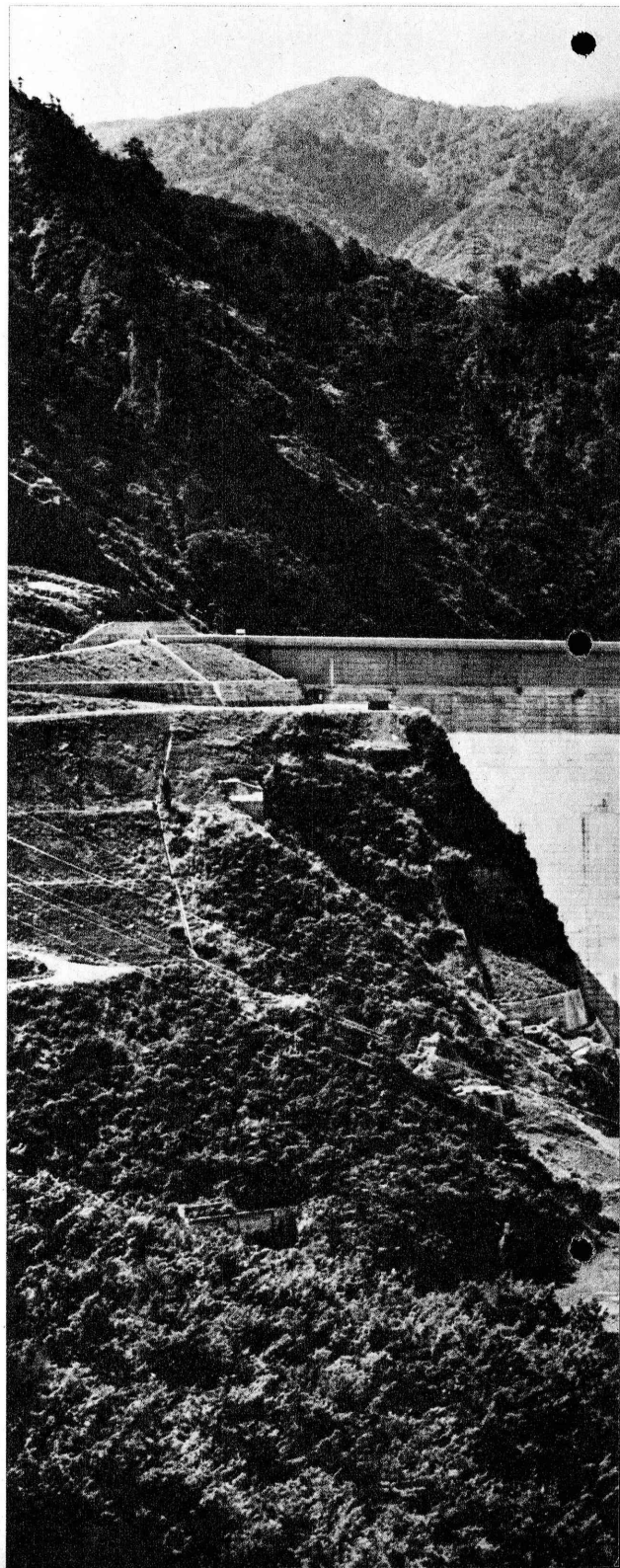


While playing an important role in the development of the Japanese economy in the two postwar decades, Japan's electric power industry has grown to become the fourth largest in the world (after the United States, the Soviet Union and Great Britain) in terms of generating facilities and annual power output. Moreover, in regard to the scale and management of electric power companies, Japan can claim to lead the world. For example, regarding the volume of electric power sold by a single company in 1963, the Tokyo Electric Power Company, Japan's biggest, sold 33,000 million kilowatt hours making it also the world's biggest. The Kansai and Chubu Companies, second and third in Japan, are also counted among the top ten electric power companies of the world.

The industry has had to keep pace with a demand which has grown twice as fast, in recent years, as it has in Western countries, and it is to the credit of the Japanese firms that they have maintained the pace. The demand and supply situation in Japan is now stable and the industry supplies electricity to 99.7 per cent of homes, and has a reserve supply power of ten per cent besides.

Although industrial and domestic demands increase steadily, the electric power industry has completed virtually all of its important



EPDC's Tagokura Project is Japan's largest hydroelectric power station.

expansion and development projects. Now, the emphasis is seen shifting to increased cooperation with overseas industries, the shift to nuclear power, and improved service and maintainance programs. The technological standards of the Japanese industry are among the best in the world, and this has been widely recognized.

Industry's Organization

Japan is energized, electrically speaking, by nine companies which blanket the country, each company serving a different region.

These firms (Tokyo, Kansai, Chubu, Kyushu, Tohoku, Chugoku, Hokuriku, Hokkaido and Shikoku Electric Power Companies) are all privately owned and operated and generate, transmit and distribute electricity. They were formed in 1951 following reorganization of nine distributors and the Japan Electric Power Generation and Transmission Company, the then sole generator in Japan, all of which were state-controlled during the war.

A year later, the Electric Power Development Company was organized with the principal objective of undertaking large-scale hydroelectric power projects beyond the technological and financial ability of the nine firms. This organization, largely backed by Government funds, sells wholesale power developed at its plants to the nine firms rather than directly to consumers.

This is the over-all picture of the electric utility companies, but in addition to the nine major firms there are about 40 small-scale utilities which sell wholesale power to the major firms. Percentage-wise, the nine firms generate nearly 80 per cent of all of Japan's electric power, 12 per cent is generated by industry-owned power plants for self-consumption and the remainder is generated by the small firms and the Electric Power Development Company.

Capacity Up With Demand

The demand for electric power has kept in step with the rapid advances made in the past eight years by the national economy and living standards of the people. From fiscal 1951, when the nine companies were formed, to fiscal 1964, the demand grew 4.5 times. The upward climb of demand from 1954 to 1958 grew at a rate similar to those of the United States, Great Britain, West Germany and France, but has surged considerably ahead of those of the other countries, as reflected by growth indices, in the years since. The nine companies sold 62.7 billion kilowatt-hours in 1958; the figure for 1964 was a formidable 135.4 billion kilowatt-hours. Future growth is expected to increase at a stable annual rate of ten per cent.

Demand is split 80-20 between industrial users and domestic users. the latter considered together with power required for lighting. Power firms foresee a lessening of the rate of increase in demand from domestic sources because the saturation point has all but been reached regarding electric appliances for the home. Yet, demand will continue to increase, as will industrial demand, which has been slackening due to current recession conditions. Despite cutbacks in industrial production and expansion, demand for electric power has increased steadily, indicating that Japan's electric power generating industry is immune to recession conditions.

Expansion of generating capacity in recent years has been so great that an increase of well over three times was recorded from March 1952 to March 1963. In 1963 alone generating capacity was raised by five million kilowatts.

During this time, there has been a shift in relative importance from hydroelectric generation to thermoelectric generation, and thermal generation is now the most important method. This increase has been made possible by technological advances which have made feasible the manufacture of large-capacity, highly efficient and modern thermal generating units and a resultant decrease in the cost of electricity generated by such units.

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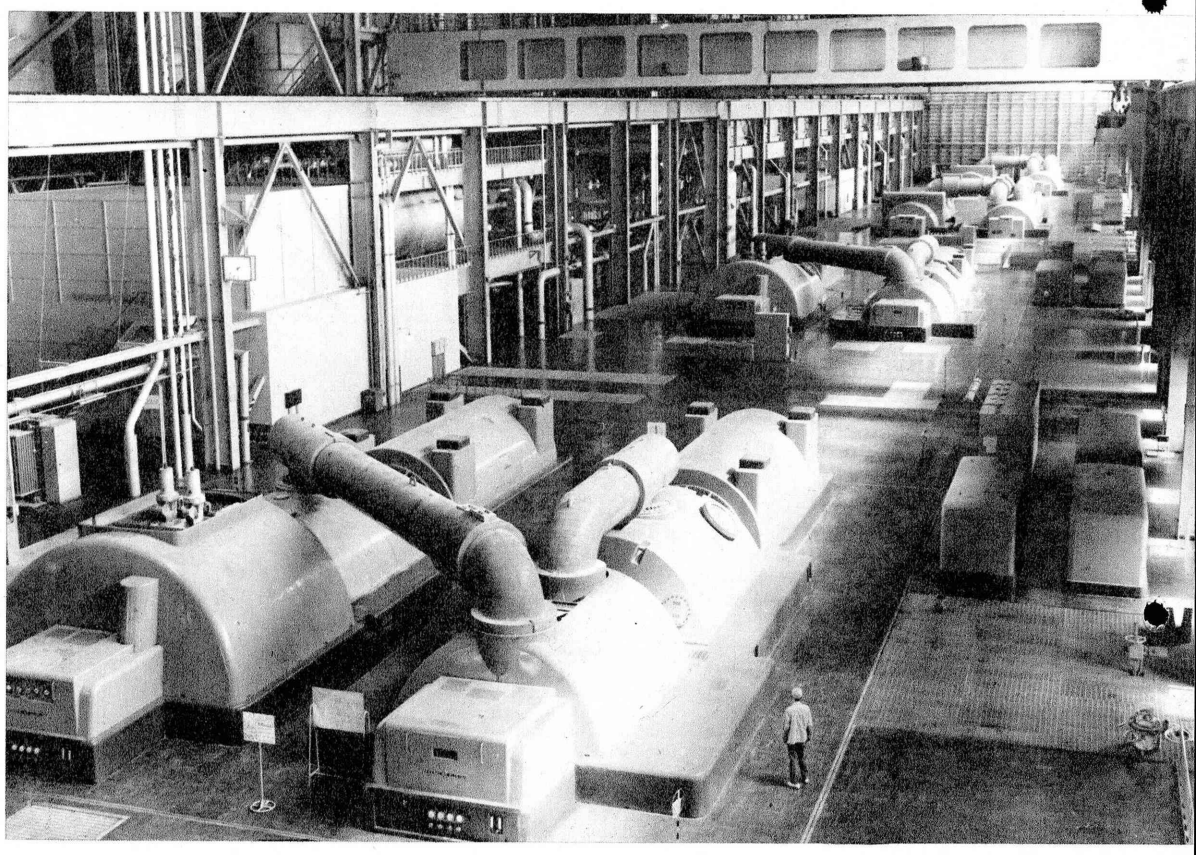
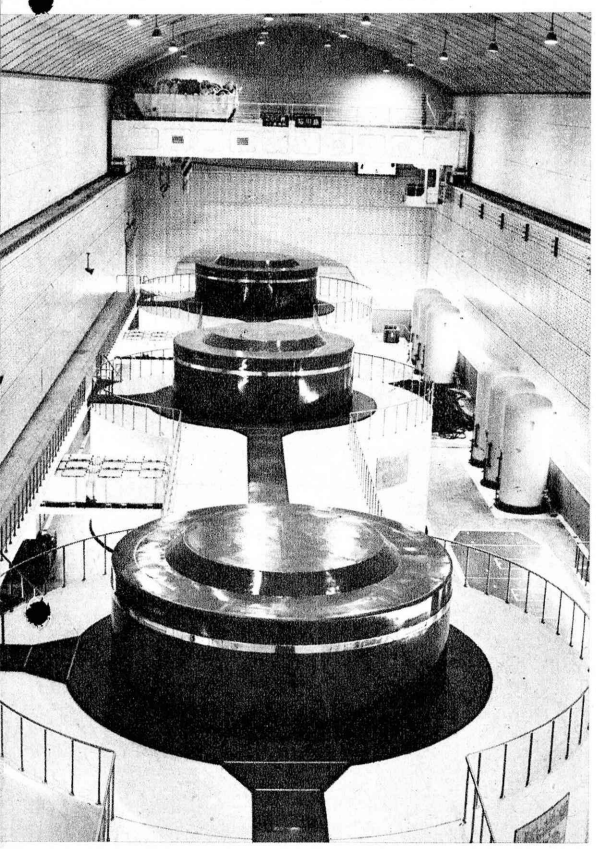
(Above) The Kawasaki thermal power plant. (Below) Linemen at work not far from Mt. Fuji. (Left) The Ginza at night: most eye-catching index of power utilization in Japan.

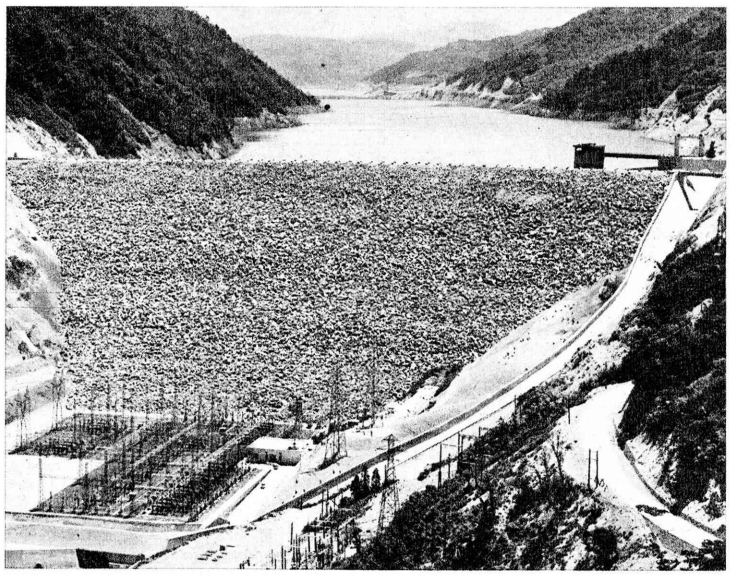
Chubu's Owase power plant, single units of which have the highest generating power in Japan.



(Left) Thermal generators at Yokosuka. (Right) Hydropower generators at Okutadami.



The Miboro rock-fill dam; when completed in 1961 it was the largest of its type in the world. It has an impervious clay core; rock fill was adopted because of soft ground conditions.



Thermal . . .

Today, most of Japan's major thermal power generating plants have been completed, utilizing domestically-manufactured generating units of high capacity and superior quality.

Virtually each new plant has had greater unit capacity and a larger scale than the ones completed before. The single unit with the largest capacity in operation today is at the Owase thermal power plant of the Chubu Electric Power Company, near Nagoya, which has a capacity of 375,000 kilowatts. In terms of plant capacity, the New Nagoya thermal power plant has been the biggest since expansion work was completed in January, 1964; it has 1,256,000 kilowatts as its maximum generating capacity. However, when expansion work at Tokyo Electric Power's Yokosuka plant is completed, it will be capable of generating 1,900,000 kilowatts and will be the largest in the Orient.

Simultaneously with the completion of thermal power plants, remarkable advances have been made in terms of efficiency, so that Japan's efficiency of generating thermal power is among the highest in the world.

Following a decrease in the cost of fuel oil, that material has begun to replace coal as fuel, and intensive studies are now being carried out involving the use of crude oil as a fuel for power generation.

. . . and Hydropower Plants

As a result of recent changes in the operation of power systems, the electric utility companies are now using large-capacity thermal power plants for the base load of the system and hydropower plants for the peak-load times. Accordingly the development of hydropower resources has primarily been directed toward the construction of large-capacity reservoirs on the upper reaches of rivers.

Storage-type hydropower plants are largely built underground but the technological achievements which they represent are still very much in evidence. Typical plants are those at Tagokura (Fukushima Prefecture; straight gravity type), Okutadami (Fukushima; straight gravity), Sakuma (Shizuoka, straight gravity), Kurobe (Toyama; arch type) and Miboro (Gifu, rock-fill type); of which the first three have an average maximum generating capacity of 365,000 kilowatts. Pumped-storage type power plants such as Hatanagi No. 1, completed in 1963, are also to be seen. This latter type is the most up-to-date style, which, during non-peak hours, uses self-generated electricity and electricity from other sources to pump water back to the above-dam reservoir for use during peak periods.

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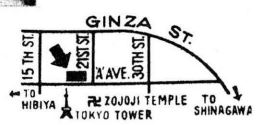

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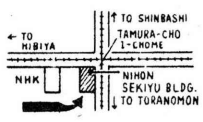

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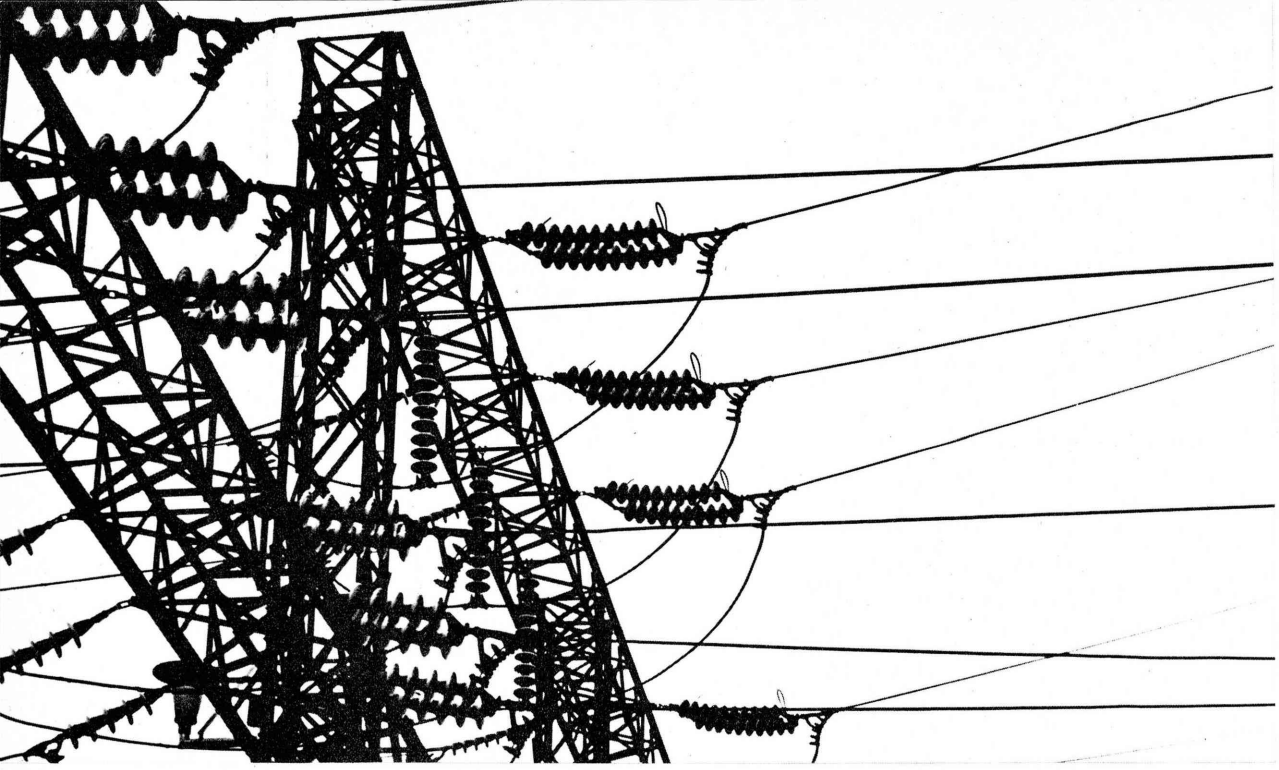
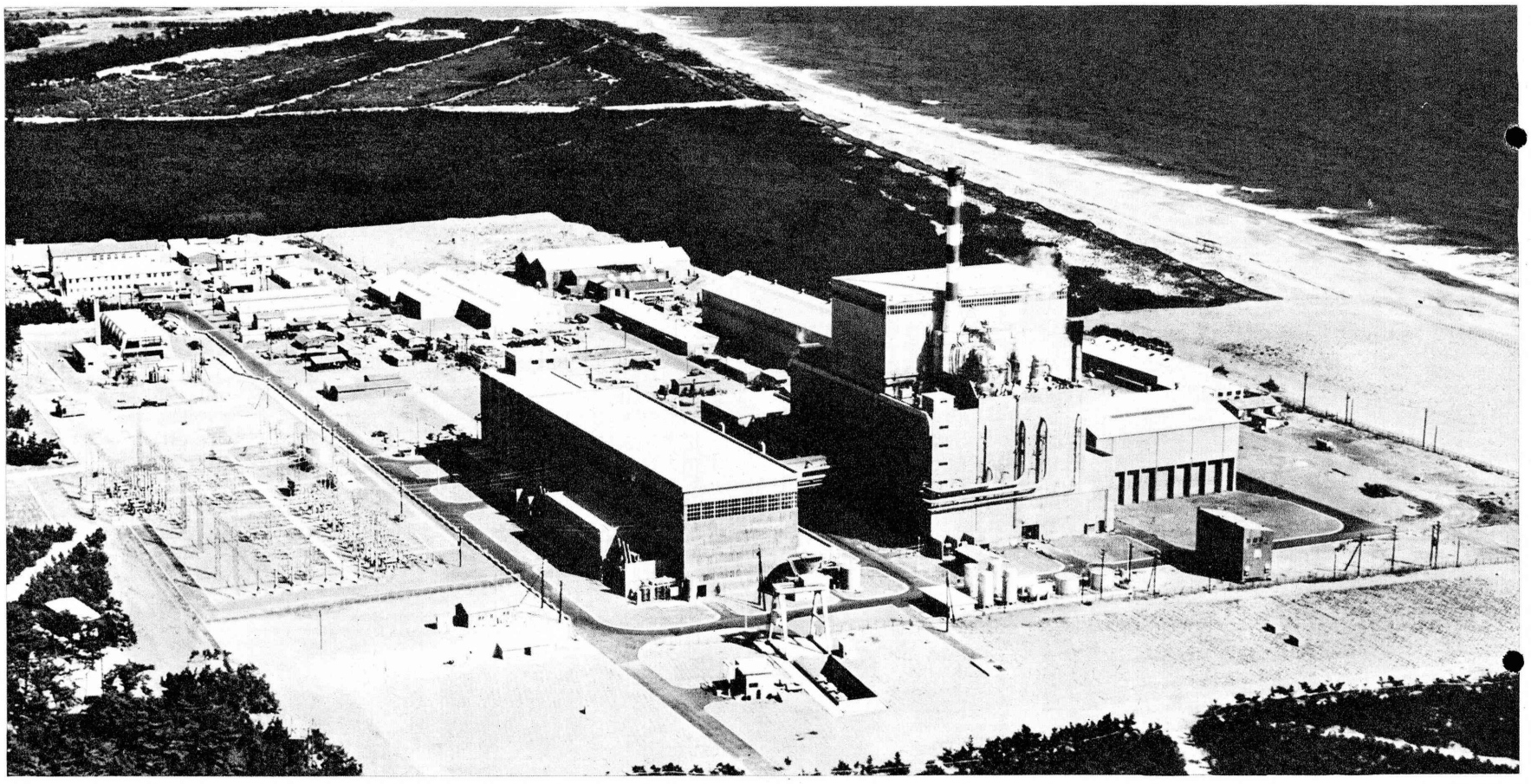


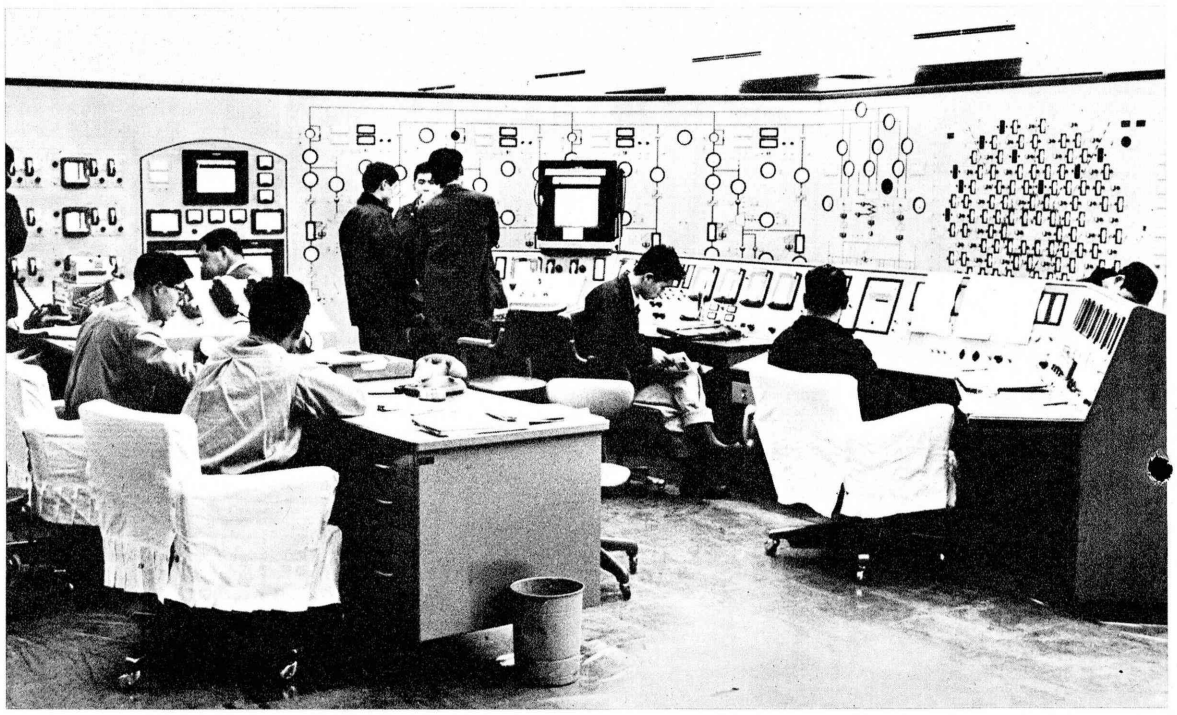
Nuclear Power

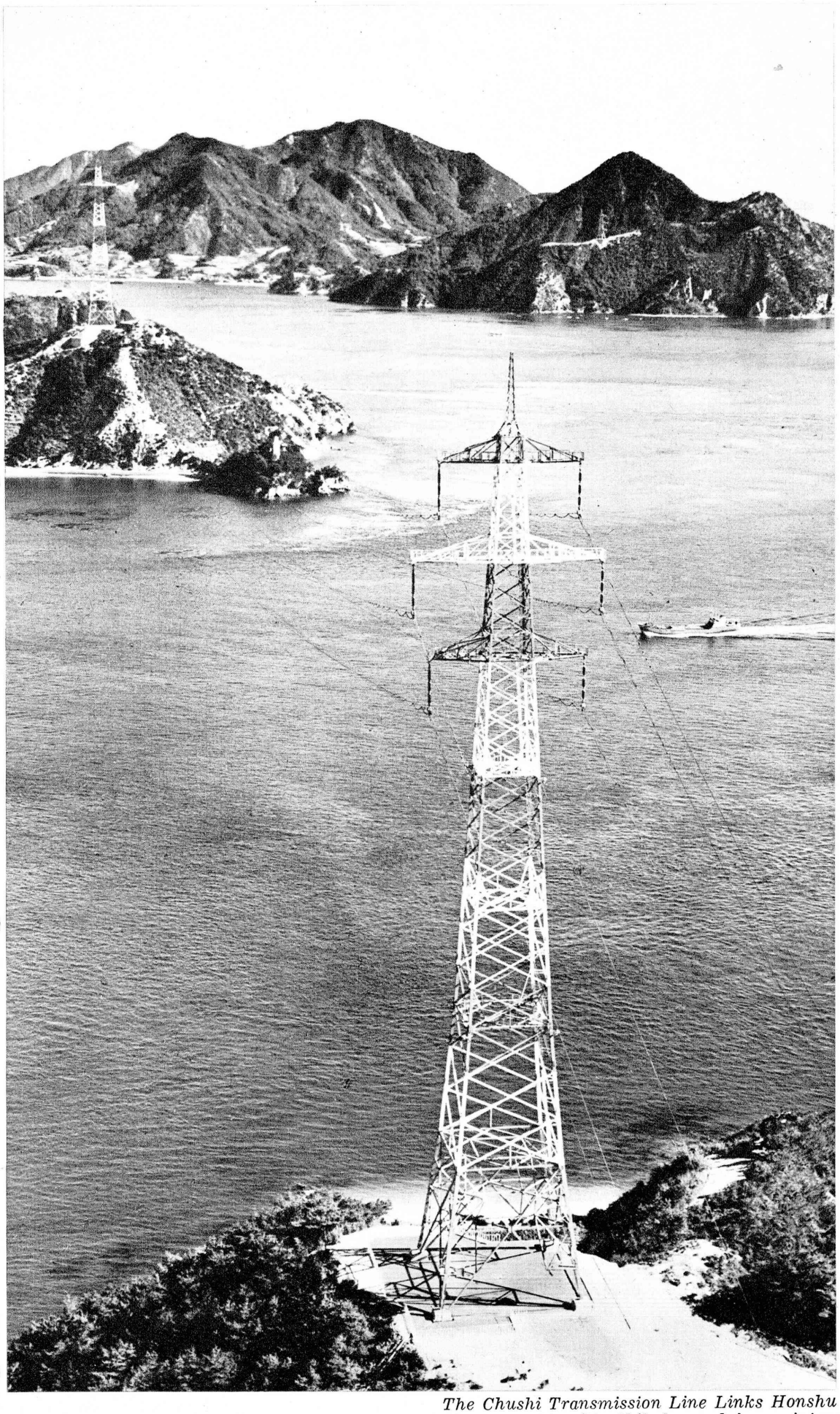
In October, 1963, the switch was thrown on the first light in Japan which used power from an atomic source. The reactor was a demonstration reactor generating 12,500 kilowatts and operated by the Japan Atomic Energy Research Institute. Practical use of nuclear energy as a power source has, naturally, been a major concern of the power companies and many others as well. Accordingly, the nine firms, together with the Electric Power Development Company and others, formed the Japan Atomic Power Company which just completed a nuclear power plant of the improved Calder-Hall type at Tokai-mura, Ibaraki Prefecture.

This plant has a generating capacity of 166,000 kilowatts; full-scale transmission of its power will begin in November this year. The JAPC has finalized its plan for the construction of a second reactor at a site on the Tsuruga peninsula in Fukui Prefecture, and the Tokyo, Kansai and Chubu Electric Power Companies have adopted plans for nuclear power plants but have not selected the sites yet. Each of these plants are expected to have a generating capacity of about 300,000 kilowatts.



The nuclear power plant at Tokai mura. Special allowance was made in the design and construction for possible earthquakes; to the right, the central control room.





The Chushi Transmission Line Links Honshu (foreground) with Shikoku and is an intercompany project (the Chugoku and Shikoku Electric Power Cos. and the EPDC) representing the expanding scale of activities. It consists of two circuits of 220-kilovolts transmission lines. The tallest tower stands at 21 meters (about 70 feet).

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Linemen practice at Tokyo Electric's training center; some sessions are with live wires.

International Cooperation

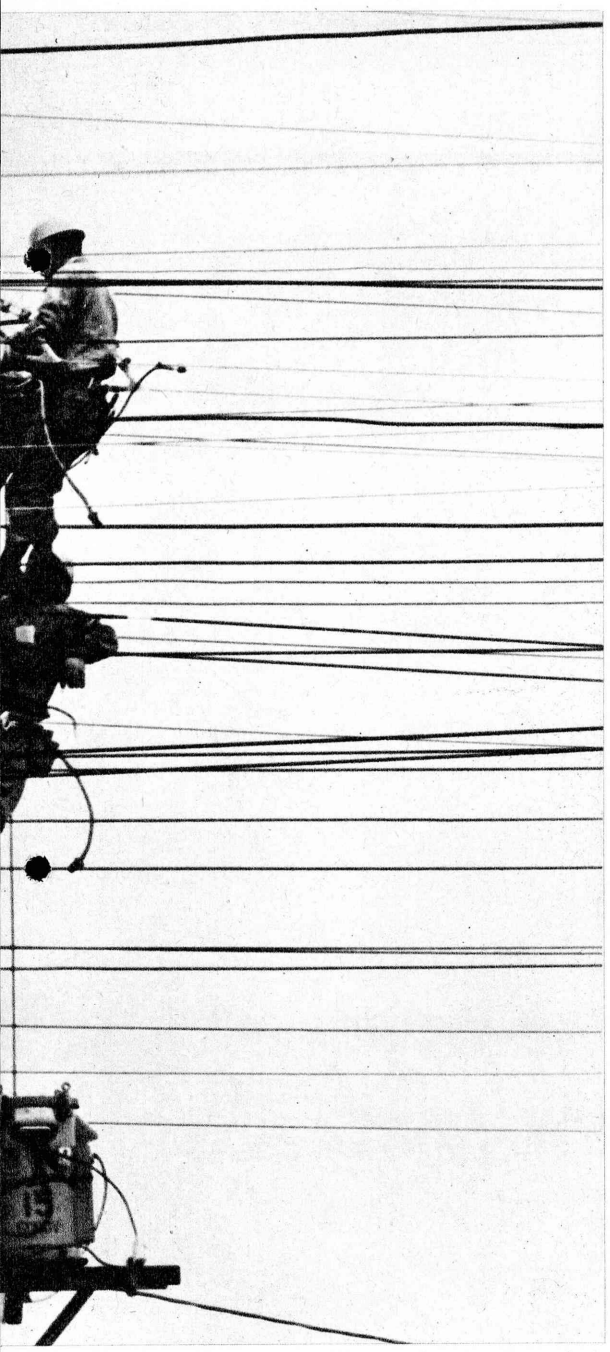
With domestic expansion programs virtually completed, Japan's electric power industry has pushed its horizons back—to Southeast Asia, the Near and Middle East, Africa and Latin America. Governments in those areas of the world, reccgnizing the high technological level of the Japanese industry, have sent requests for various forms of technical aid. Reflecting the external demand for Japanese know-how, the Japanese Government revised the Electric Power Development Promotion Law in July, 1960, so as to promote technical assistance.

The Electric Power Development Company, rather than the individual firms, is the operative agency in international matters. The large-scale Sakuma, Tagokura, Miboro, Okutadami and Ikehara projects were all engineered by the EPDC. with the experience gained thereby, the EPDC has concluded contracts and started supervision of the construction of projects in Peru and Thailand.

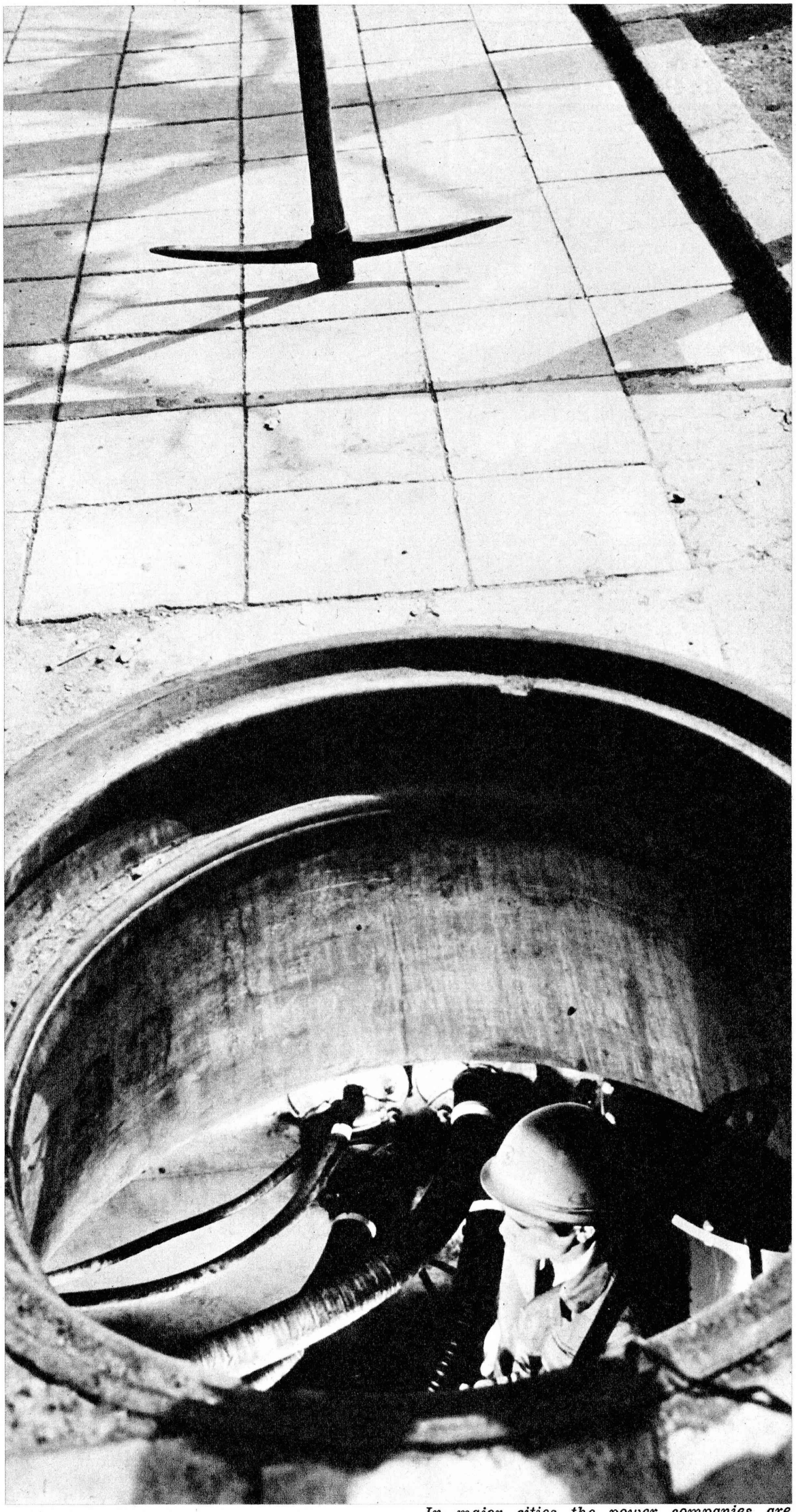
Training Programs

Each of the nine companies and the Electric Power Development Company has its own educational center with well-organized facilities for training employes. Although experienced personnel often return to these centers for refresher courses, most of the activities involve training new employes, including both those who are to do field work and those who will be behind desks. In addition to technical courses, general cultural courses are offered.

The program of the Tokyo Electric Power Company is exemplary. It is three years in duration in the case of junior high school graduates, and the company has announced that it plans to elevate it further, to the extent of being equivalent to a college curriculum.



Training in installing and maintaining underground cables is part of the "curriculum" for new employes.



In major cities the power companies are moving power lines underground to forestall "wire blight" and possible typhoon damage.

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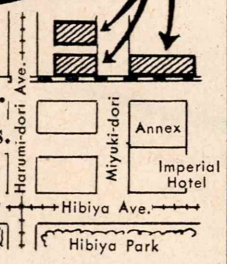

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JAPAN SWORD

FUJI HAKONE NIKKO GUIDE

Mt. Fuji viewed from Lake Saiko.

A Day's Tour to Mt. Fuji From Tokyo

Majestic Mt. Fuji and the five sparkling lakes on its outskirts are perennial attractions for the numerous climbers of Japan's mountain of mountains as well as those who visit the area for more passive recreation at its many spas and resorts.

The Fuji Five Lakes are an attractive counterpoint to Fuji, the most symmetrical peak in Japan. Each of the lakes have their own characteristics and have been the object of adulation in writing, art and the conversation of the Japanese people for generations and generations.

Tourists, Japanese and foreign alike, have long wished to be able to visit each of the lakes in one day, starting from Tokyo. This is now possible, with time to spare, as follows:

Taking the semiexpress Tokai No. 2 from Tokyo Station at 8:30 in the morning, you will arrive at Fuji Station, on the Tokaido Line, at 10:41. Then you must transfer to the Shiraito coach operated by Fuji Kyuko (Fuji Express Railway). This tour was made for Japanese tourists and vacationers and there is no English guide. Thus, the foreigner can either bring a Japanese companion who speaks his language or, as many prefer, just join the Japanese tour. The bus arrives at Shiraito taki (White Thread Falls) just before noon and everyone has a one-hour lunch break.

The water, falling 30 meters (about 100 feet), creates a rainbow through which one may view Mt. Fuji—the first of five different views of the day.

Next stop (at 1:50) is Lake Motosu, deepest of the five lakes. The waters of Lake Motosu are dark green and the surrounding black lava combine to create an atmosphere of serenity and solemn mood. In autumn, when the maples in the area turn a fiery red, the scenery at this lake is the most striking.

From Motosu the coach continues on to Kawaguchi, passing Lakes Saiko and Shoji and arriving at 3:15. Unlike the rugged and solemn view from Motosu, the view from the thickly wooded area around Lake Kawaguchi gives the impression that Fuji is a sharply pointed peak. The "parasite volcanoes" in the form of small hills on the mountain are obscured from sight at this point. A one-hour stop is scheduled here, long enough for boating on the lake. Another 30 minutes is provided for strolling through Highland Park, and the coach then continues to the last stop: Lake Yamanaka.

The view from Yamanaka includes the parasite volcanoes on both shoulders of the mountain; when the bus continues on, at Gotemba, these parasite volcanoes can be seen on the left side only.

From Yamanaka the coach goes to Mishima Station on the Tokaido Line, arriving at 6:58; at 7:28 the express train Izu No. 2 is in the station, to return travellers to Tokyo at 9:22.

The tour provides a great variety of views of Mt. Fuji, to the extent that it almost seems as if Fuji is many mountains and not just one.

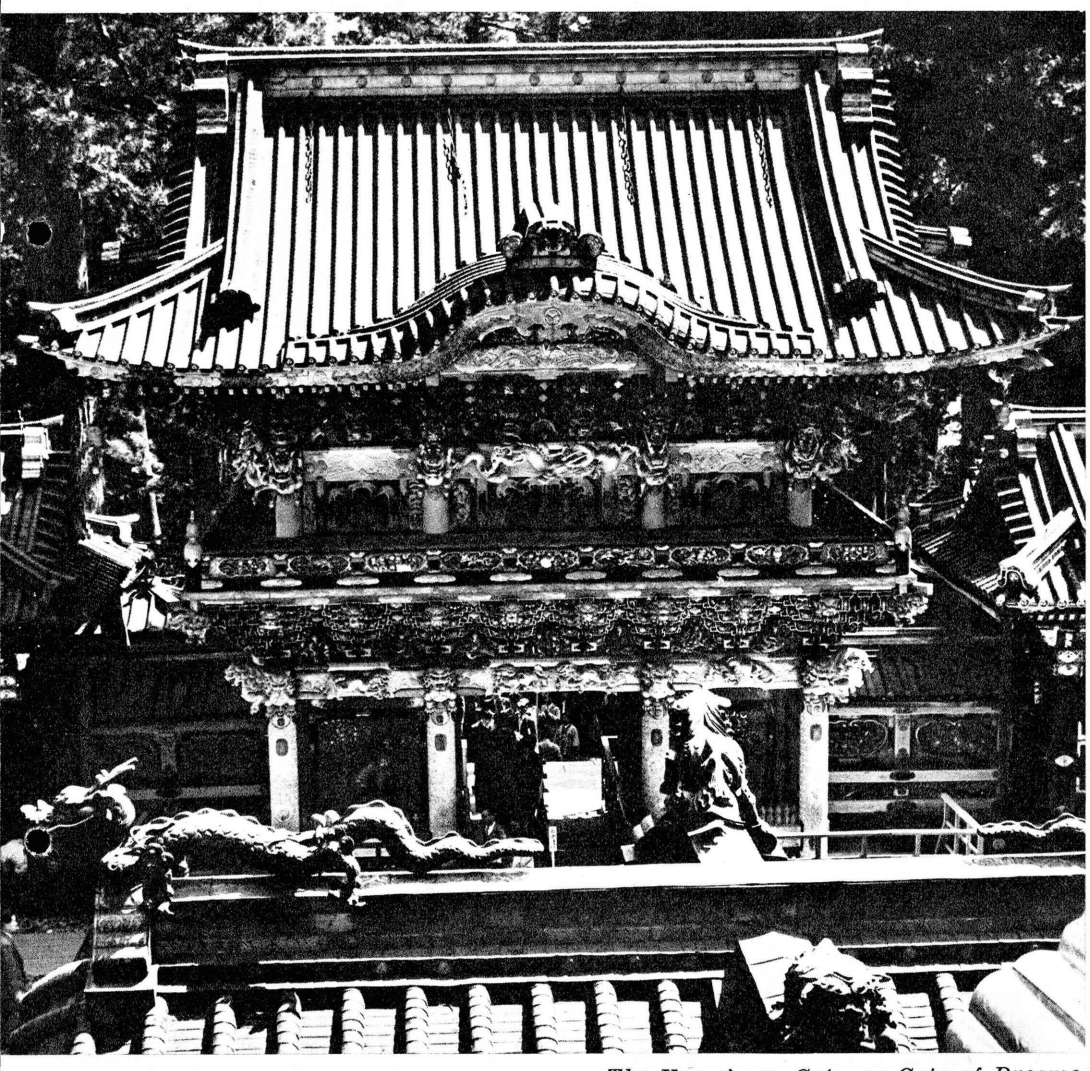
The fare for this tour is a modest 510 yen for the semiexpress train to Fuji, 1,100 for the coach ride and 530 for an express train from Mishima to Tokyo.

History of Nikko's Toshogu Shrine

The history of the Toshogu Shrine, one of Nikko's leading attractions, dates back 350 years, to 1617 to be exact, when it was constructed as a mausoleum for and place to worship Tokugawa Ieyasu (1552–1616), the founder of the Tokugawa Shogunate, which was the locus of power until 1868.

The structures of the shrine are among the outstanding specimens of Japanese architecture. Evaluations of them as architecture have varied, but their value and significance in terms of Japanese architectural history is undisputed, and they are the inevitable products of the political, economic, religious and social conditions of their time.

Built after a protracted period of civil war, the buildings reflect the preceding historical period, the Momoyama Period (latter part of 16th century), when Japanese architects began to utilize more decorative elements in architecture than before, to the extent of



The Yomeimon Gate, or Gate of Dreams.

being grandiose. At the same time, the buildings herald the Tokugawa Period, 250 years during which there was no war, and commemmorate the man who unified the country. The shrine was thus a symbol of the people's desire for peace after the many years of bloody warfare.

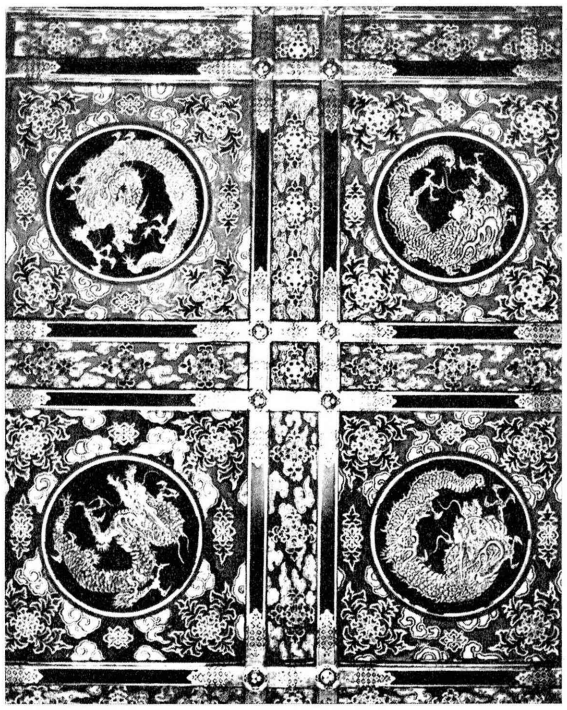
The shrine is so imposing that many people find it hard to believe that it was completed in only one year and five months. The present building is a reconstruction of the original and was erected between November 1634 and April 1636.

Such speedy work was made possible by fastidious, diligent preparations, and efficient mobilization of a labor force which included many skilled artisans and craftsmen. Detailed records of the progress of construction were kept and are nearly as impressive as the shrine itself. For example, it was recorded that 3,485,500 pieces of gold leaf were used, 140,076 logs were purchased and 4,541,230 man-hours (about 10,000 workers were employed daily) went into the construction of the shrine. The main shrine alone required 337,800 man-hours, and even the relatively small Yomeimon gate, seven meters wide, 4.4 meters deep and 11.1 meters tall, took 130,000 man-hours.

The presence of the mausoleum, in the innermost part of the shrine, is unlike conventional shrines built at the same time as the Toshogu Shrine. In front of the mausoleum is the main shrine, where ceremonies to honor Ieyasu are held. In the precincts of the main shrine are several buildings patterned after Buddhist temples.

Practically all the buildings of the shrine are covered with coats of lacquer to the extent that the buildings may be virtually called lacquer-covered edifices.

Lacquer was used because of its strong cohesive power and brilliance of color, resistance to moisture and long-lasting properties. Its extensive use in Nikko was made possible by Nikko's location. High above sea level (elevation 640 meters), Nikko is surrounded by mountains and has a very humid atmosphere all year. Despite the fact that 40 processes are involved in applying lacquer, it was used even in inconspicuous parts of the shrine.



Four of the hundred dragons, each in a different position, which adorn the ceiling of the main shrine.

The high level of craftsmanship and its impressive results are such that all tours visiting Nikko include the Toshugu Shrine. To visit Nikko without joining a tour, one may take an electric train on the Tobu Line (Tokyo terminal: Asakusa); the trip lasts about two and and a half hours and costs 860 yen, round-trip.

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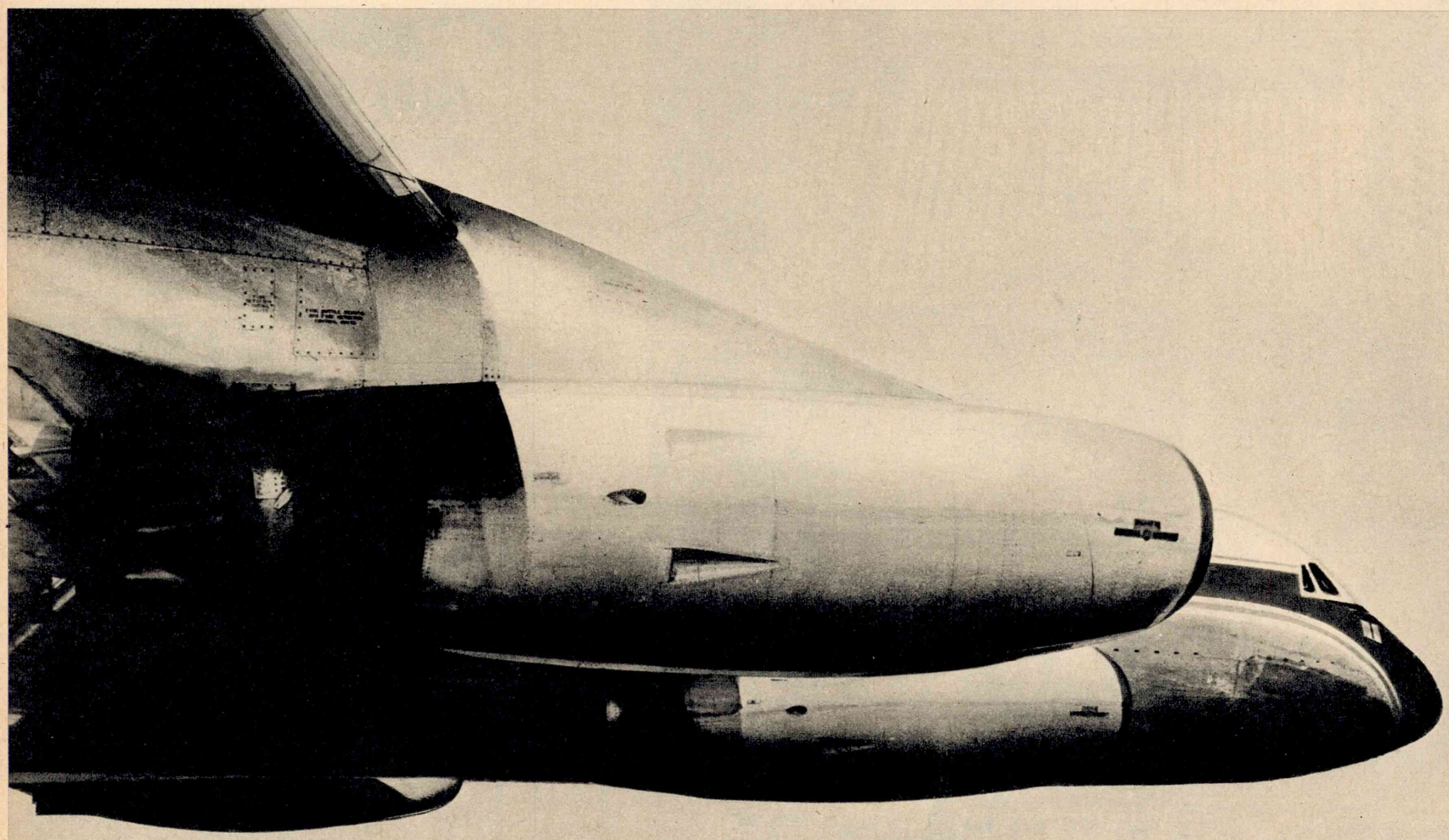

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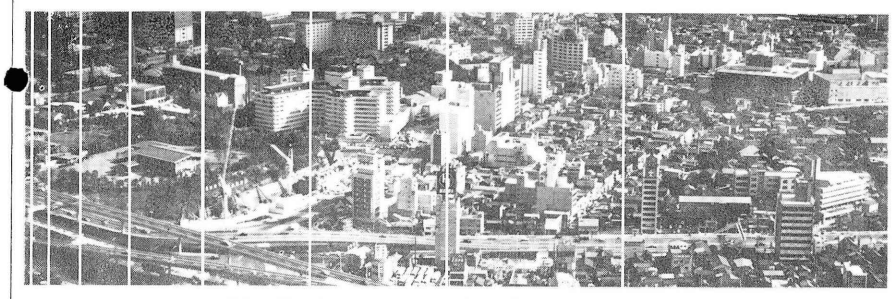

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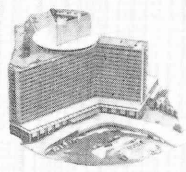

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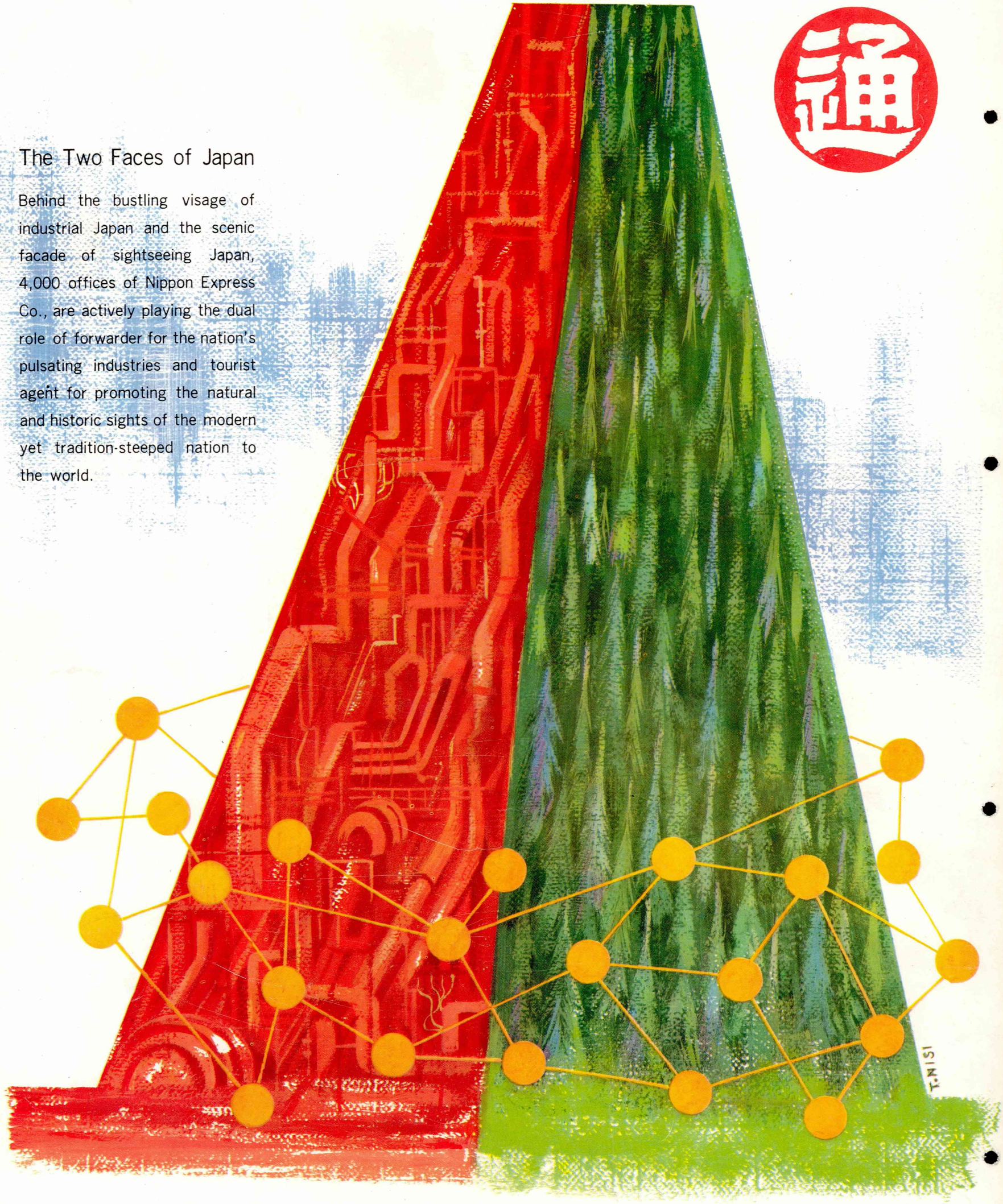

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